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GILBERT ELY.

THE NATINEE GIRL



GIRLS, when you choose your stage name let it be one which will sit as well upon you in the days when you are hippy and double chinny as now in the glory of your youthful slenderness. Select one which shall fit the personality of the matron as well as that of the maid. Look to the durability of your stage name as shoppers look to the laundering qualities of their gingham.

There are examples to the contrary unnumbered. For instance, we have a Fay whose art is superb, but whose ponderosity excites the fancy of the comic artist and the humorous paragraphers. We have a Lillian whom to describe as "silly, fairy" would be to hold up to public amusement of quite a different sort than that which she promotes as prima donna. These names, fitting like gloves in the youth of their owners, have been strained to the cracking point with increasing bulk and years. And as time passes and girl becomes more manifest the names will become more and more unfit.

The choice of a stage name is like sitting for a photograph. Those who have few photographs and successful sit without a hat and wear a gown of the utmost simplicity. Therefore will the years not gibe at that photograph. Styles may come and fashions go, but the photograph preserves all of its elemental charm. So with a stage name; by avoiding the fantastic one gains durability. Millie Millington and Maudie St. Maud may do very well for the second row of the chorus, but they will be trivial for the prima donna and impossible for the tragedienne. Should they ever develop into these states of dignity they will have to change their names.

The list of names of the choruses in this city are a study in ineptitude. Either the managers who employ their owners have a sense of humor that has play even during business hours or they tolerate the names because they think that thestagegoing persons don't read them. There is no originality in these names, else they might be forgiven. There is no more fitness in them than in the title *Blanche* for an ebony cook. The list sounds like a roll call of Laura Jean Libbey's heroines.

It is well to use the name your father bestowed unless that name be impossible. Julia Marlowe believed hers to be impossible—it was Frost, and to this her mother prefixed Sarah—and she chose, after long deliberation, the name of several heroines of the classic drama and combined it with the surname of Christopher Marlowe. The result is euphonious and dignified. Some of the foremost players have perpetuated the name which had been identified with the stage by others of their family. Thus with Mrs. Fiske when she was Minnie Madern, thus Ethel Barrymore, whose name is Blythe, and Maude Adams, who is Miss Kiscadden. *Blanche Walsh* stood valiantly by the family name, as did, I believe, Julia Arthur.

Maxine Elliott debated with herself lengthily whether to forsake the more commonplace Jennie McDermott, but selected one of the most individual and individually appropriate names on the American stage. Whatever the source, Virginia Harned has an excellent stage name, strong and lasting as a mountain pine. Edwin Arden, whose family name was Hubert Pendleton Smith, arrived logically at the conclusion that led to the adoption of his professional name.

"I argued that Smith was a bad name for an actor unless he was a great one, and I had no hope of that consummation. Besides, there was an old and excellent theatrical family named Smith—the family of the late Mark Smith—and that might cause many complications and necessitate many explanations should I use it. Besides, I had read Oliver Wendell Holmes' poem 'The Boy,' in which he regrets that 'fate tried to conceal' some one by 'naming him Smith.' Therefore I chose two family names. I felt that I had a right to them. Arden was my mother's family maiden name and Edwin was my grandfather's. In time, with my father's consent, I had my name changed by law, and became in a legal as well as professional sense Edwin Arden."

Blanche Bates uses her family name. So, I

think, do Wilton Lackaye and Dustin Farnum. E. H. Sothern loses no prestige by adhering to the old name made illustrious by his father.

Eleanor Robson made no change in the family name bequeathed her by her father, although by reverting to the maternal side she might have borrowed and revived the famous one of her grandmother, Evelyn Cameron.

Sometimes a typesetter's blunders have determined the names of stage beginners. It was the story of May Robson's stage christening.

She had determined to use her own name in the profession. "Mary Robinson" it should have appeared on the bill. "May Robson" was the typo's playful little variation. I felt like crying. I believe I did a little. Mrs. Courtaine was a member of the company. She dried my tears, figuratively speaking, by telling me to adopt the name.

"It will bring good luck, child," she said; "indeed it will." So May Robson I have remained on the programmes," she says.

If, as goes the Rialto legend, Ada Rehan was originally Bridget Crehan, she gained in euphony by the elision and substitution. A Lamb said he had never known a stage Ada who was not clever. Ada Dwyer, who uses the name her parents gave her, dropping that of her husband, Harold Russell, bears out the claim. So does Ada Gilman, who, by the way, was the prima donna in De Wolf Hopper's first theatrical venture, the ill-fated *Hundred Wives*, angelized by him. Mr. Hopper, in passing he it said, retained his Quaker surname, dropping his Christian name, William, and Jefferson De Angelis sticks, as he should, to the name that was borne by three generations of comedians.

In choosing your stage name then be not led by fancy. Ask yourself whether the name you would choose is individual, whether it is appropriate to your personality, whether it is adapted to the character of parts you hope to play. Ask yourself whether there be any inherent absurdity in it, as, for instance, in the combination of a French Christian name and an Irish surname. Better that it be commonplace than fantastic. In names, as in gowns for the street, shun extremes.

What's in a name? Not a reputation, nor a future, certainly; but it may be a joke or a handicap.

Be sure that a score of years hence, as now, it will apply.

Comes now a philosopher of the dumb bells and punching bag who has a system of physical exercises by which to cure that disease that so profoundly affects the actor temperament, "the blues."

"In the first place," says he, "when anything of a practical nature troubles me, when I have a problem to solve, I put it into the bag, so to speak, and while I am punching the bag settle the problem. Active exercise helps to quick decision as quick music makes the soldier march faster."

"Do not imagine that if you have formed the worry habit it is impossible to stop it. A little reasoning applied to yourself, a little philosophy, a little self-control, a good deal of wise exercise and it is done. There are three physical exercises that have a remarkable effect in soothing the mind and preventing that most absurd practice, worry. The object of the three exercises is to rest the muscles, take out the tension. Although they are very simple exercises the tense person who has permitted his nerves to tie themselves into hard knots will find them difficult at first. But in these, as in all good things, persevere."

"For the first exercise stand easily, with your feet well apart, arms hanging at the sides. Turn the body as on a pivot gently from side to side, allowing the arms to swing easily and naturally as your body turns from side to side. It does not matter so much how you do this as that you achieve it with ease. To do it easily is to do it correctly. While practicing it think always how you may do it with less and less effort. A little practice of this will give you relief from tense nerves, irritable temper and insomnia."

"For the second exercise, stand easily, as for the first. Gently swing the right arm from side to side across the front of the body. Increase the swing gradually, at the same time turning the body in the direction of the swinging arm and keeping the movement as free from vigorous effort as is consistent."

"The third exercise requires that you stand as for the others, feet apart, arms hanging. Turn the body to the left at the same time lifting both arms straight up. Then swing them downward and in a wide circle to the left, at the same time turning the body in the same direction. Then swing them slowly up on the left. Swing them to the right, turning the body slightly in each direction as the arms swing around and up. For all of these the essential is ease."

An athlete who could not sleep before a tournament in which he hoped to win the honors tried rising slowly on the tips of his toes and as slowly lowering himself upon his heels. He was amazed to find how quickly efficacious was this exercise, which he has always used since, and always successfully, to induce sleep.

Arthur Row, the young man who will play the French porter in Cousin Billy next season, entertained some friends and their friends informally with new imitations of his devising at one of the Carnegie studios. His most ambitious work was the supper scene from *Becky Sharp* and the murder scene from *Tess of the D'Urbervilles*, his best an imitation of Bernhardt. He also reproduced briefly some of the most individual mannerisms of Coquelin, Ada

Rehan and Ethel Barrymore, Miss Barrymore's singular voice being excellently duplicated.

Alf. Hayman is the bureau of grievances of the Empire Theatre offices. When actresses carry their grievances there he listens with an indignation apparently as deep as their own.

"I'll settle that and settle it now," he says, and, going to the telephone, addresses pungent remarks to that instrument, which hearing, the actress smiles in vast triumph over her enemy thus humiliated.

She is amazed when next she meets the enemy to find him as dapper as ever and no abatement of the grievance.

Gradually it is becoming known that while the grievance bureau talks to the telephone he doesn't talk through it. He takes care to not get connection with the offender of the grieved actress. He might as effectively talk through his derby.

William Courtleigh is a popular actor. Moreover, he is a brave one. But there are times that try men's souls, when even the bravest flinch. It is told of Courtleigh that he and Theodore Roberts were one day crossing a Catskill when the conversation turned upon artificial aids to stage effects.

"Now to illustrate," said Mr. Roberts, and his friend, bestowing a nonchalant glance over his shoulder, felt the seven-eighths fluid of his composition congeal. Theodore Roberts had fled and in his place was a horrible, grinning creature with monstrous, long teeth.

Was it a bear? Was it President Roosevelt? Was it—?

The President of the Actors' Society waited not to parley with the apparition. He fled, until Mr. Roberts's voice halted him.

The apparition was gone and Theodore Roberts had returned. In Mr. Roberts's hand was a set of enormous teeth.

"I am sorry I frightened you, Billy," he explained, "but these teeth give a splendid stage effect. Let me show you."

"Wait," protested Mr. Courtleigh, with uplifted hand. "Wait until you are on a stage and I am safe in the audience."

The three-year-old prodigy who hailed the slim new moon as "Dad's finger nail" is still the chief entertainer at Sconset. Last week she gravely assisted her father, a well-known leading man, in the obsequies of her pet kitten. When the last sad rites were over she said:

"Papa, do cats go to heaven?"

"No, dear; I'm afraid not."

"But why don't cats go to heaven if birds do?"

"Why do you think birds go to heaven?"

"Because I went to the place where you buried Dicky last Summer, and when I dug him up he was all gone, so I know birds go to heaven."

THE MATINEE GIRL.

GILBERT ELY.

Gilbert Ely, stage director of the Forepaugh Stock company, Cincinnati, whose picture occupies the first page this week, began his theatrical career in 1878, as a member of the old Wheatley Dramatic Association of Philadelphia. A little later he was assistant to Van Horn, costumeur of the Chestnut Street Theatre Stock company, and for a short Summer season was dressed to W. E. Sheridan. Then he did considerable jobbing in and about Philadelphia and sometimes organized companies to play one and two nights in the nearby towns. After a time he went on the road, and for several years played leading business in repertoire and one-night stand companies.

After this experience Mr. Ely became a manager, and in two seasons lost all the money he had saved and much more he had borrowed, and for nearly six years afterward had to work hard to repay these losses. One day a friend told the manager of the Girard Avenue Stock company that Mr. Ely could act. He was engaged for four weeks with the understanding that if he "made good" he was to remain the entire season. He remained two seasons, and has never remained longer with any company he was in.

During all his experience Mr. Ely has never solicited a position as stage director, yet he has never engaged with a manager who did not, sooner or later, induce him to take charge of the stage and produce the plays. He has held the position with the Philadelphia Forepaugh company, Henck's Theatre Stock company, the Worcester Stock, and many others. Mr. Ely is unquestionably a stage-manager of uncommon talent and an actor of unusual adaptability and versatility.

GEORGE R. WHITE BANKRUPT.

George R. White has filed a petition in bankruptcy, with liabilities \$35,854, and no assets. Among the creditors are Virginia Earl, \$4,388; Jennie McCree, \$1,155; Estella Wentworth, \$537; Helen Byron, \$890; Grace Belmont, \$290; Wilson G. Ueberoth, \$378; Albert Parr, \$375; Harry Stover, \$322; Carl Burton, \$320; Harry Braham, \$250, and George E. Mack, \$204, all for salaries. Among the general creditors are Edward C. Conrad, \$10,000 for money loaned; Madame Freisinger, \$2,178 costumes; Robert H. Burnside, \$1,600, royalties; A. Baldwin Sioana, \$1,500, royalties; Richardson Foss, \$2,310, printing.

BROOKLYN THEATRES COMPLY WITH LAW.

Health Department notices were posted on nearly all of the Brooklyn theatres the first of last week forbidding the re-opening of the houses until the owners or lessees complied with the Department rules. These require that every theatre be equipped with an automatic sprinkling apparatus and that a metal roof be placed on each building. Representatives of the various managers interested immediately called upon Health Commissioner Darlington and promised that the requirements would be met at once. Work has been begun on the changes at all of the houses, and the openings will occur as scheduled.

CHANGES AT LEW FIELDS THEATRE.

Plans were filed with the Superintendent of Buildings last week for the several improvements to Lew Fields' Theatre in West Forty-second Street, which is owned by Oscar Hammerstein. Additions are to be made to the fire escape on the west side of the building, and new staircases leading to it will be built. A new gallery dressing-room will also be added and several minor changes will be made. The work will all be done with fireproof materials, under the supervision of J. B. McElfatrick and Sons, architects of the building.

REFLECTIONS

Roselle Knott and her company are rehearsing at the Murray Hill Lyceum for their forthcoming season in *When Knighthood Was in Flower* under the management of Kane, Shipman and Colvin.

Cheridah Simpson has been engaged for the principal boy part, Jack Horner, in *The Gingerbread Man*, the new musical comedy by A. Baldwin Sioana and Frederick Ranken, which will be produced here this season.

The Prodigal Son is being rehearsed at the New Amsterdam Theatre.

Rehearsals of *The Philistines*, in which Charles E. Evans is to appear under the direction of the Shuberts, began at the Lyric Theatre last Tuesday. The piece will open at the Garrick Theatre, St. Louis, Sept. 4.

Phoebe Davis and Joseph R. Griermer were held up in a disabled power boat in Long Island Sound last Tuesday, and were just in time for Miss Davis to reach the theatre before the first act of *Way Down East*.

Mary E. Cunard, while on her way to direct the rehearsals of the *Wedded and Parted* company one day last week, slipped and fell on Broadway, breaking her right arm in two places and otherwise injuring herself.

Jack Ansel closed a season of thirty-two weeks as general agent for W. J. Swain's tented production of *Jesse James* on Aug. 1. Mr. Ansel is now resting at his home at Alexandria, La. The coming season he will be connected with the Jefferson Theatre, at Lafayette, La. Mr. and Mrs. Ansel are enjoying the company of a baby girl that was born at their home in Alexandria, La., on July 19.

Homér W. Sibley and Evangeline M. Tacher (Evangeline Merrill) were married on the stage of the Toler Auditorium at Wichita, Kan., May 29, after the performance of *The Little Minister* and in the presence of 2,300 people. Dr. Percy T. Penn, of St. John's Episcopal Church, officiating.

Eugenia E. Sweeney has secured a final decree of divorce from William Sweeney, who for years has been bandmaster of the Buffalo Bill show. Mrs. Sweeney is given custody of the only child, a girl.

Headed by Max Figman, the company engaged to support Florence Roberts, who will star in *Ann La Mont*, will leave New York Sept. 5 for Ogden, where rehearsals will be conducted by the author.

Henry Miller has offered a scholarship in the Stanhope-Wheatcroft Dramatic School, and the competitive examinations are now taking place.

For the Moore Theatre in Seattle, Wash., grading has been begun, and 100,000 cubic yards will be removed to get down the necessary thirty feet to the new street level.

Philip K. Mindl, who was press representative last season at the Weber Music Hall, has joined the forces of F. F. Proctor, and will be in charge of the publicity department of the four Proctor houses in this city.

The "family" at the Edwin Forrest Home now consists of Mrs. Elizabeth Andrews, Mrs. Katherine Hackett, Mrs. Kate Ludlow Little, Mrs. Angela de Bonay, Mrs. Anna Ware Barnes, Harry Bascomb, Beverly Turner, Charles J. Fyfe, and John L. Saphore.

At an entertainment which Howard Kyle prepared for the 340 guests, mothers and children, of St. John's Guild Seaside Hospital at New Dorp, S. I., last week there appeared Sallie Fisher, of the Sergeant Brue company; Florence Smythe, of the County Chairman company; Mrs. Kemper, one of the heads of the Chicago Musical College; Miss Ives, of Under Southern Skies company; Minnie Lee and Miss Cross, of the Three Arts Club, and Wadsworth Harris, of George Ade's *The Bad Samaritan*, with Stephen Hoyt, of the Texas company. The performers declared the audience to be the most unique and responsive they ever saw.

Johnstone Bennett is said to be ill at a hotel in Madeau, Cal., penniless and almost deserted. Of the friends of her fortunate days only Mary Graham, who accompanied her when she starred in *A Female Drummer*, has clung to her. Miss Bennett has tubercular laryngitis.

Henry Clark, eighteen years old, who was with A. Thoroughbred Tramp two years ago, attempted suicide by throwing himself in front of a Lexington Avenue car last Tuesday. The car was stopped in time, and when the boy's story was heard, a collection was taken up for him and several bystanders offered to find him work.

Vera Olcott was held up and robbed of a purse containing 80 cents by two men early Tuesday morning in a lonely spot near One Hundred and Eighty-fourth Street and Arthur Avenue. Her screams brought a patrolman, who caught one man, whom she identified.

May Irwin opened her season in Mrs. Black is Back at the (Clayton (N. Y.) Opera House last Monday (Aug. 14), to the largest audience that ever crowded the theatre. A special performance was given Tuesday morning for the benefit of those who were unable to secure seats for the evening. The company left for San Francisco Wednesday to play en route at Omaha, Des Moines, and Salt Lake City.

J. J. Rosenthal has abandoned the starring tour he had arranged for Mrs. Rosenthal (Kathryn Osterman), in *The Girl That Looks Like Me* and will manage *Bill! Faff! Fuff!* in which Mrs. Osterman will be the Widow Montague. Mr. Rosenthal found that the yellow fever scare in the South would interfere seriously with his bookings and for that reason decided to make the change in his plans.

W. H. Ferria, of *The Sign of the Cross* company, and Josephine Kelly, of *Ashtand, Pa.*, were married in Maryland last week.

Charles F. Dittmar has been released by Nison and Zimmerman in order that he might accept a position as manager for the Mithell Amusement company's musical comedy, *Lovers and Lunatics*, with Ford and Gehrue and a company of fifty. The season opened at Annapolis last night (Aug. 21).

Alexander Thornton Lettwich, Jr., a young society man of Baltimore, and at one time a member of Percy Haswell's company, was married at Philadelphia last Wednesday to Florence Davenport Tiers, a niece of Fanny Davenport.

Lured from Home, *The Crooked Path*, and *The Belle of Avenue A* are rehearsing.

Marion Draughn, who has been specially engaged by George H. Brennan to originate the role of Elsie Stoneman in *Thomas Dixon, Jr.'s* new play, *The Clansman*, arrived on the *Deutschland* Thursday from an all-Summer tour of the Continent. Miss Draughn went abroad immediately after the closing of *The Education of Mr. Pipp*, in which she originated the principal feminine role.

ENGAGEMENTS.

Alberta Roy, for James Wallick's *Her Wedding Day*.

R. E. Stevens, as manager for *A Royal Slave*.

Edward S. Abelen, for *Man and Superman*.

Grace Kimball, for the part of Alice Travers in *The Prince Chap*.

Richard Bennett, for *Man and Superman*.

Harriet Willard, for *The Gypsy Girl*.

Joseph F. Duval, for the juvenile heavy in *Hearts of Gold*.

John B. Cooke, Judge Whipple, in *James K. Hackett's* *Crisis* company last season, has signed to originate *Stoneman* in *The Clansman*.

Charles H. Bates, for juvenile with "Hap" Ward, in *The Gaffer*.

A TITLED STAGE MACHINIST.

The Marquis de Sourdial and His Career—
Invented the Aerial Ballet.

When Cardinal Mazarin sought to acclimatize Italian opera in France he brought from Parma in furtherance of his scheme a brilliant scene painter and inventor, one Giacomo Torelli, of Fano. Not at all unwillingly did this bright genius leave his native land where his peculiar talents had already seriously endangered his life. Pretentiously spectacular on its mechanical complexity, early Italian opera gave free scope to the stage machinist in the invention of magical surprises. Where gods and goddesses were the protagonists logic and probability could be very easily overridden, and the whole must have had somewhat of the air of a modern *faerie* as played, say, at the Chatelet. Of these openings Torelli availed himself to the full. He was the inventor of a long lived mechanical device whereby all the various portions of a scene could be changed simultaneously. Unfortunately for himself he first sprung it upon an uneducated and superstitious world while officiating at Venice, with the result that the purblind inhabitants put him down as an ally of the devil. He was set upon one dark night in a narrow street by a number of masked assassins, but, drawing his sword, he defended himself gallantly, and although seriously maimed in the hand succeeded in defeating his assailants.

Torelli made his debut in France in providing the scenery and mechanical effects for a spectacular music-drama, the *Finta Pazza* of Giulio Strozzi. The theme was the old story of Achilles in petticoats, but Torelli, knowing that flattery was a dish suitable to all palates, gave a striking view of Paris in one of the scenes. No one apparently worried much over theatrical anachronisms in those days and the dubious compliment was complacently swallowed. Instead of swords Torelli was now assailed by sonnets. This was much more satisfactory and for the next fifteen years the great stage artificer took up his residence in France. During that time, although he was mostly engaged in mounting the elaborate productions at court, French *mise-en-scene*, thanks to his labors, became completely revolutionized. Meanwhile, however, genuine French opera, owing to a variety of drawbacks, was slow in emerging. Native composers were sadly to seek and poets looked with contempt on the functions of the opera librettist. Pierre Corneille had no further use for music than to drown the noise of the machinery while his deities were descending in their cars, and his *Andromède* (1650) was written in harmony with that contemptful attitude. Tolerable singers were not scarce, but to appear on the boards in those days meant the loss of civil rights and Christian burial, and absurd compromises had to be effected. When *Andromède* was performed at the Petit Bourbon in 1650 the vocalists were screened from observation in the coulisses and were provided with dummy doubles on the stage. Such was the price art once paid for stubborn human prejudice!

In olden times, long before the dawn of opera, stage tricks were known as *secrets*, and secrets they were, for the Italian scenists kept watch and ward over their intricate devices. But danger comes sometimes from unlikely sources, and it may be that Torelli, all unsuspectingly, showed his hand to one who, from his exalted position in life, would never be dreamt of as the emulator and rival of a mere theatrical mechanic. The angel (fallen or otherwise) whom Torelli doubtless entertained unawares, was none other than Alexander de Rieux, Marquis de Sourdial, in whose veins ran the bluest blood of France. This extraordinary man, whose fortunes were decreed to be prominently identified with the rise of French opera, persistently outraged public opinion by the eccentricity of his demeanor. Blind chance had cast him for the role of aristocrat, but destiny had fitted him for general utility, and the conflict between the opposing forces aroused much indignation in the days when a marquis was supposed to go to bed in his coronet and to be a hero even to his valet. Godless and fearless, utterly contemptuous of the demands of caste and thoroughly democratic in fiber, Sourdial lived his life in his own way, only availing himself of his *droits de seigneur* so far as they ministered to his appetites or gained him immunity from punishment. In Normandy, where he had a palatial seat, he is said to have instituted a novel kind of stag hunt, in which some suddenly unearthed peasant was made to do duty for the usual antlered animal.

It was precisely at the time that Torelli left France for good and retired to his native city of Fano that the Marquis de Sourdial burst upon an astonished world in the capacity of stage machinist. Within his own immediate circle it had long been known that he possessed a natural aptitude for mechanics and was a competent locksmith, but his passion for the theatre was utterly unsuspected. In celebration of the impending marriage of Louis XIV he commissioned Pierre Corneille to write him a tragedy, adapted for music and machinery, after the manner of *Andromède*, dealing with the quest of the Golden Fleece. The Marquis took upon himself the responsibility of designing novel scenic effects and of carrying them into execution. It was a critical task for a beginner in stage mechanics, but he came through the ordeal with flying colors. The King was unable to be present when *La Torson D'Or* was first performed at the Marquis de Sourdial's chateau in Neufbourg in 1660, but so glowing were the accounts of its merits that he commanded its reproduction in Paris. Accordingly Corneille's *tragédie à machin* was brought out at the Théâtre du Marais in February, 1661. Great as was Torelli's genius, it was felt at once that a greater had arisen. Effects that the Italian had never attempted were now seen in France for the first time. Hitherto there had been a great sameness about all aerial flights owing to the fact that they simply took place from wing to wing. The Italian system admitted of no other method, but Sourdial by an entire rearrangement of his upper machinery startled his audience by the apparition of a cupid flying directly toward them from the extreme back of the stage and descending lower and lower as it flew. Equally surprising was the effect in the fifth act where Medea on her dragon in mid-air was attacked by Zethus and Calais, similarly suspended. All three either sang or declaimed while going through the perilous action of an aerial fight.

Shortly afterward the Marquis constructed a small private theatre in his hotel in the Rue Garancière, where from time to time gratuitous representations were given. It was not to be expected that a fad of this sort would escape the attention of the satirists, and Sourdial's mania was eventually made the theme of *Le Comédien-Poète*, an amusing production by Antoine Montfleury, virtually three plays in one, brought out upon the theatre of the Rue Mazarine in November, 1673.

It has been reprinted by Fournel in his collection of "Petites Comédies rare et curieuses du XVII^e Siècle" (Paris, 1884).

In 1669 Louis XIV by letters patent granted Perrin permission to establish an Academy of French opera and to erect a theatre for public performances. Sourdial at once associated himself with the new venture and in December of the same year entered into articles whereby he became chief machinist and co-director of the Academy. Considerable delay was experienced in the erection of the new Opera House on the site of Beugnot's tennis court in the Rue de Vaugirard. Sourdial had determined that the first French public home of dramatic song should be thoroughly provided with under-machinery, and to make the cellars it had been found necessary to excavate more than twenty feet below the surface. Meanwhile rehearsals of the new opera, *Pomone*, were proceeded with at the marquis's country seat at Sèvres. A performance of the work was actually given there before its regular production at the Academy of Music in March, 1671. For the first time in their experience the French public were enabled to see an opera by payment at the doors. Prices of admission ran absurdly high, a pit ticket costing ten livres, or equal to about thirty francs of the present currency. Notwithstanding this and despite the fact that *Pomone* was disfigured by some silly stage tricks savoring of the cheapest harlequinade, the opera drew crowded houses for eight months on end, and disorders around the doors were frequently so life that the police had to be pressed into service for the preservation of order. Little wonder that the profits of the partners over the opening production amounted to 120,000 livres. Thriftless and impoverished, Perrin had borrowed various sums from Sourdial before the enterprise was well under way, and these, in the days of his prosperity, he was loath to repay. Much bickering ensued and finally Perrin was de-

streets like an escaped lunatic, absolutely unattended. He goes without equipage to the markets and returns with game or codfish stuffed under his *juste-au-corps*. Ever swearing and blaspheming he lives in continual discord with his wife, children and relatives, and haunts taverns and places of infamy. Over his numerous immoralities as detailed in this quaint document we draw a kindly veil. Suffice it to say that none of the women at the opera were safe from the advances of this picturesque satyr.

The *Sieur de Sourdial*, continues this powerful, if ill-ordered indictment, keeps the opera and its neighborhood in continual disorder. At his hands the stage carpenters, the musicians and the women of the Academy receive nothing but menaces, wrongs, curses, blows. He does many low things unbefitting his rank, such as receiving money at the door, without hat or cloak, appearing upon the theatre devoid of anything save a shirt; whistling to change the scenes, not to speak of a thousand other absurdities that make him a popular laughing stock. Then we hear of more immoralities, after which this extraordinary tirade winds up with the intimation that all the machinists at the opera have deserted, not being able to stand the hair-curling blasphemies and general ill conduct of the *Sieur de Sourdial*.

Surely in this case genius had overstepped the border line and merged into insanity. But if so 'twere a healthy madness, for Alexandre de Rieux, Marquis de Sourdial, seigneur de Neufbourg, pirate, coiner, pawnbroker and sometime stage machinist, did not cease from troubling until the 7th day of May, 1695.

W. J. LAWRENCE.

LUDLAM SCHOOL CLOSING.

The closing exercises of the Ludlam School of Dramatic Art were held at the Institute Hall, Philadelphia, on July 25. Three one-act plays were given. The Dressing Gown, A Scheme that

SOUTH AFRICA.

The Cingalee—A Dramatic Stock Company in Prospect—Notes.

(Special Correspondence of The Mirror.)

JOHANNESBURG, July 19.

William Haviland, the well-known English actor who toured the United States a few seasons ago as a leading member of Martha Harvey's company, has arrived in South Africa to star under Wheeler's management in a series of Shakespearean revivals. Mr. Haviland is one of the best liked players that has ever visited this country, this being his third visit, so a very successful tour is assured. I understand that Mrs. Haviland (Amy Coleridge) is not a member of the supporting company, but that his leading woman is Edythe Latimer, an accomplished actress who was associated with the late Wilson Barrett for a number of years. Miss Latimer is therefore well known to playgoers throughout England, America, Australia and South Africa. The company is at present playing at the Theatre Royal, Durban, and will reach Johannesburg at an early date.

The Cingalee is the current attraction at His Majesty's Theatre, and the house has been packed at every performance during the past three weeks. Present indications show every possibility of its outliving *The Orchid* in popularity, which takes some doing, for that play had a phenomenally successful run. The success of the Cingalee is not far to seek. It contains many fine musical numbers and abundance of very acceptable humor and the favor of Eastern romance; besides these attractions the Edwardes-Wheeler management has given the play the most lavish staging possible. Alfred Terraine's scenery being quite a feature. The individual hits in the presentation are made by Victor Goussier as Chumbuddy Ram, Myles Clifton as Sir Peter Loftus, Daisy Wallace as Peggy Sabine, Anna Hickisch as Lady Patricia Vereker, Maude Thorne as the Cingalee Tea Girl, Nanoya. The balance of the company, particularly Edmund Sherras as the Hon. Harry Vereker and Arthur Staples as Boobamba, were all satisfactory. The present season of the Gaiety company in Johannesburg is for only three weeks longer, owing to arrangements made long in advance for Mr. Haviland to open early in August. Johannesburgers will therefore have to wait several weeks before they have an opportunity of making the acquaintance of *The Duchess of Dantzic*, Veronique, Madame Sherry, and *The Cherry Girl*, all of which are included in the Gaiety company's repertoire.

The Standard Theatre was closed during the whole of last week owing to the delayed arrival of the Saxe-Nelson Musical Comedy company, the members of which reached Johannesburg yesterday, and will be seen to-night in *The Talk of the Town*, a musical farce by Seymour Hicks, which ran for over twelve months in London. Since the Saxe-Nelson organization played in this city early in the present year they have paid a phenomenally successful visit to South America, appearing in about twenty different musical productions at the Odeon Theatre, Buenos Ayres, among which were *The Earl and the Girl*, *Merrie England*, *The Belle of New York*, *The Orchid*, *The Cingalee*, *A Country Girl*, and *Gentleman Joe*. I understand that the firm of Saxe and Nelson, Limited, have secured the sole rights for the Argentine of all the George Edwardes Gaiety productions, and that they will continue to exploit that country in conjunction with South Africa. James Nelson is most enthusiastic over the possibilities of the South American theatrical field, and I hope to be able to give Mirror readers a few of his impressions at an early date.

A large and demonstrative American crowd assembled at the Empire last Tuesday night (Independence Day), evidently intent on running the "show" themselves, judging that they came with their pockets filled with fire-crackers, with which they commenced to bombard the stage directly the first American turn came on. Happily it was a comedy acrobatic act and the performers had either to play up to the fireworks or retire from the stage, so they played up to it by introducing new business. A singing act could never have continued through such a disturbance, for the young bloods not content with exploding an occasional cracker soon commenced hurling whole packets of the dangerous explosives on the stage, until the management were compelled to eject the disturbers from the house.

Expectation runs high at the Empire to see how the management can with each "three weekly" change of programme equal its previous bookings, but disappointment rarely comes. In the current bill we have those famous comedians, Binna, Binna and Binna as headliners and first favorites. The graceful Alcide Capitaine wins unbounded admiration in her clever trapeze performance. Mabel Hind appears in an original little Japanese scene. The clever dancing of this little girl pleases the audience immensely. May-Mara, a recent recruit from the musical comedy field, looks charming and sings several Cingalee musical hits in an excellent manner. The big laughing hit of the bill is scored by the American Hebrew dialect comedians, Jordan and Harvey, whose patter is irresistible, and the Yiddish cake-walk finale to their act brings down the house. There are several other strong numbers in the bill, which includes Fred Poplar, a clever comedian; Kitty Wager, English comedienne (an immense favorite here); Caron and Herbert, American comedy acrobats; Elsie Bernard, American monologue comedienne; Madeline and Kenneth McCloud, in a sketch entitled *The Lady and the Dog*; Jenny Belmore, comedienne, and the bioscope.

William Haviland will establish the stock system of dramatic companies in South Africa, for the Messrs. Wheeler. In future only principals will be brought over from England and America. By this policy it is conceded that a higher standard of dramatic fare will be provided than has been possible in the past, because of the enormous expense incurred in importing large companies of from thirty to sixty artists to this country for tours of a few months' duration. The Wheeler management is holding voice trials at His Majesty's every Tuesday, thus encouraging local aspirants who wish to adopt the lyric stage as a profession. Under the new system the firm hopes to induce the most eminent stage celebrities to visit South Africa.

May Edouin and Fred Edwardes in *A Bachelor's Dream* will be featured in the next change of bill at the Empire.

Leonard Raynes' new English dramatic company opens at the Standard Theatre early in September.

The Keilino Family of acrobats, Hart and Leo, and McDonald and Huntington are among the artists now at the Cape Town Tivoli who are leaving for England July 26.

Sydney M. Hyman, the London vaudeville agent, and Aubrey Hyman, of the Hyman South African music halls, are visiting America in search of attractions and novelties for the Empire, Johannesburg, and the Tivoli, Cape Town, and are also booking talent for several vaudeville tours in Europe.

Bostock and Wombwell's Circus and Menagerie will shortly leave these shores for a two years' tour through India, China, Japan and Australia, after which the show will return to South Africa.

Mrs. Langtry will commence her South African tour under the direction of B. and F. Wheeler early in November of this year.

J. M. DOBSON.

CUES.

Rehearsals for *The Duchess of Dantzic* began yesterday.

Arthur Byron has been placed under contract by Liebler and Company and will probably be starred as Latimer in Channing Pollock's dramatization of "In the Bishop's Carriage."

The Thalia Theatre company of Yiddish players leaves for Canada at the end of the week to play a short season in the provinces, beginning at Montreal. Madame Lipkin will play the leading roles, and Samuel Thernberg has joined the company for this tour.



Photo Kehrrieder, Phila., Pa.

MAUDE GILBERT.

The above is an excellent likeness of charming Maude Gilbert, who is one of the youngest stock leading women in America. She is a native of Philadelphia, and began her stage career in that city as a member of the Girard Avenue Stock company. With it she played ingenues for a season, and then went on the road with The

Sporting Duchess. The next two seasons she played Felice and Rabbie in *The Little Minister* and stock engagements in Rochester and Toronto. The next two seasons she played leads with the Ferris Stock company in Minneapolis and Duluth. Last season Miss Gilbert was leading woman of the People's Stock company, of Chicago.

nied entrance to the theatre. Another poet, Gabriel Gilbert, wrote the book of the second opera, *Des Punis et des Plaisirs de L'Amour*, but the career of the Academy of Music was doomed and it closed its doors in April, 1672, never to reopen them save as the home of the Italian comedians.

Brief as had been the record of the first French opera house, its meteoric existence was marked by a shower of lawsuits in nearly all of which the Marquis de Sourdial and his unprincipled tool Champignon figure as defendants. An old indictment of the pair, still preserved in the archives of the Comédie Française, gives a painful picture of their unprincipled conduct and throws a lurid light on the immorality of the coulisses under the *ancien régime*. M. de Sourdial, we are told, although chief of the younger sons of the noble house of Rieux, was a man of the world, vulgar in his conduct and his manners. He had never attended at court or been employed in the army, but during the civil wars he took advantage of the prevailing confusion to commit unauthorized piracy on the coast of Brittany. It is true he was a good carpenter and a skillful worker in iron and knew something about theatrical machinery; nevertheless he was a man charged with crimes, suspected all his life of making base coin at Neufbourg and accused of a dozen assassinations. He figures publicly as a pawnbroker, lending out money on pledges at the monthly rate of two sous per livre, as all the old clothes dealers in Paris can testify. He is dissolute in his habits and runs about the

Failed, and let on *Parle Français*, in which the following pupils of the school took part: David Burton, Miss E. V. Ross, Elsie West, W. H. Sylvester, H. B. Stratton, Miss M. M. Wilson, John L. Hayes, W. H. Dodd, Miss R. Remington, Helen S. Collier, Mrs. J. W. Eaton, Hortense Basener, Coleman Crowlers, L. R. McGeevy, Ernest Kraus, Mrs. J. J. Jollivet, Gladys Olsen, Lella Olson, Katherine Adams.

NEW THEATRE FOR SARATOGA?

Joseph Ullman has purchased a lot on Spring and Putnam Streets, Saratoga Springs, and intends to begin at once the erection of a club house, casino and theatre. It is said, to be ready for opening next season. The theatre will be thoroughly modern and large enough to house some of the biggest productions.

ENGAGEMENTS.

George E. Atkins, for Agramonts, the Filipino spy, in *Charles E. Blaney's Across the Pacific*.

Herbert De Guerre, with W. C. Nankeville's production of *The Village Parson*.

Oliver Wyndham, to play her former role in *Raffles* next season.

Edward L. Walton, to play *Abe Nathans* in *Shadows of a Great City*.

Esther Lyon, for the leading role of *Lady Mary* in *The Truth Tellers*.

Mary Hampton, by Arnold Daly, for the lady in *The Man of Destiny*.

Mrs. A. S. Wheatcroft has re-engaged John C. Dempsey as conductor of the operatic department of the Stanhope-Wheatcroft School.

As Monday, Sept. 4 (Labor Day), will be a legal holiday, THE MIRROR to bear date of Sept. 3 will go to press earlier than usual. Correspondents, therefore, are required to forward their letters for that number at least 24 hours in advance.



KANSAS CITY.

The repeated rumors that the independent movement will break into Kansas City the coming season are steadily gaining ground, and undoubtedly

D. KERDY CAMPBELL.

The big military production, Hearts of Gold, with a brass band and double quartette, will open the Academy of Music season 28-Sept. 2. Manager Frank E. Henderson comes into town every day to superintend the many alterations at the house.

The patrons of the Bijou Theatre congratulated the proprietor and manager, Colonel John W. Holmes, upon the fine appearance of his house at the opening 14. It is clean, neat and comfortable. *Wm. L.*

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CASSEL CHEMICAL COMPANY, Suite 26-36, 54 West 23d St., New York

TORONTO.

SALT LAKE CITY.

Ada Dwyer is in the city visiting her parents and enjoying the delights of bathing in the Great Salt Lake. She will shortly leave to join Eleanor Robson's co. in Merely Mary Ann. E. JOHNSON.

The Burbank undertook an immense project when they put on in the Sight of St. Paul's 6-12; however it was splendidly staged and Henry Stockbridge, Harry Montever, Blanche Hall and Edgar Emerson.

undertook an immense

they put on in the Sight of St. Paul's 6-12, however it was splendidly staged and Henry Stockbridge, Harry Westaver, Blanche Hall, and Lillian Lamson did some excellent work and met all of the situation.

BUFFALO.

NEWARK.

pretation of the
1-26 Große G

DENVER.

In spite of the heat the house was well filled and each performance and all seemed to enjoy the play which was in capable hands and as usual stage

and Winter
to Beg was
the house

each performance and all seemed to enjoy the play which was in capable hands and as usual staged admirably. The Flaming Arrow 20-23. The Krus

the Hudson, Judge Stale and Herlin control, with Charles L. Brown as local manager. May 1910 is booked for the 22; the regular season, however, will not open until September. The Orpheum is to open Sept. 10 and the new Broadway at the middle of September.

JOHN R. RINGWALT.

COLUMBUS.

We of the journalistic fraternity, who are usually accorded more privileges than the common layman, are breathing the genuine New York atmosphere this week with a vengeance, and that we appreciate it can be gathered from the sphinxlike stillness we assumed when we found ourselves in attendance on an impromptu reception in the greenroom at the Empire Theatre this week. The various members of the New York stock exchange, who are coming direct from New York, are endowed with the poorest sort of an imagination can picture to himself the general scene that would come when an aggregation of actors severally insisted on telling all they knew. And from the "hotbed" of such such vacation yams!

Rehearsals have started for the opening 28 of the stock co. at the Empire. The initial bill is to be The Charity Ball.

The season is in full swing up at the High Street and capacity business has been the rule from the time the doors swung open. Manager Harper is holding the gallery gods down with an iron hand and the bolsters conduct that has prevailed heretofore has been reduced to almost the minimum. Dora Thorne opened week 17 and Uncle Josh Spruceby finished last three days. Both attractions were up to the mark set and pleased.

Frederick Philney, of Chicago, representing the Dues Investment of New York, was in the city last week and held a conference with the managers of the Zoological Gardens with a view of furnishing what-ever capital was necessary to complete the park and develop the property to its deserved proportions. With Mr. Philney was C. A. Dixon, accountant to the Dues Co., and he expressed himself as being very well pleased with the future of the park and that he would recommend it as an investment. The financial troubles of the Zoo managers have not prevented them from running the park and the attractions as usual and good sized crowds have been in evidence right along.

Diavolo has been the big feature at Olenyok Park for the past two weeks and large crowds have daily witnessed his daring feat. In a driving wind and rain storm 12, with a mere handful of spectators, he leaped the jump at the time set. It was simply a case of keeping up his end of the contract and taking ten times his usual chances for a safe journey around the circle.

The circus the Marvel is performing his unicycle act at Indiana Park and is drawing well.

Adolphus Bomer, a once famous French-German actor and at one time manager of the Louvre Theatre, Paris, is in this city. JOSEPH R. HAGUE.

LOUISVILLE.

Nettle the News Girl is the offering at the Avenue Theatre for the second week of the season. In spite of extremely warm weather the business was very good and the play and the really excellent cost made a very favorable impression. For His Brother's Crime is underlined.

The season at the New Buckingham will open 27. The Whelan Brothers, under the able direction of the late manager, have during the interim since the close of last season made many improvements at this popular playhouse, and it is believed it will continue to be the "gold mine" it has proven in the past.

Sept. 4 is announced as the date for the season's opening at Macaulay's with the Al. G. Field's Minstrels as the attraction. Manager John T. Macaulay has returned from New York, and exhibits a very fine looking, embracing the very best of the high-class traveling. While Colonel Macaulay was away Business-Manager John L. Crow, assisted by Harry Burke, superintended the very extensive changes at the pretty little theatre. It has been beautifully inside and out, and now is a thoroughly up-to-date place of its kind.

The Klitter Band is drawing very large business at Jockey Club Park, and Manager Winn and his associates in the venture are wearing broad smiles at the results roll in.

Herr Kindermann and the German Marine Band gave two farewell concerts Sunday, 19, at Riverview Park. The attraction drew very large and well-pleased crowds.

Eddie Harris, Louisville's pianist and composer, will go on the road during the coming season, and has already booked an attractive route. Educated in Europe, possessed of natural talent, a pronounced personality and much ambition, there is every reason to believe that some artist will prove a feature of the improvements at all of the Louisville theatres in the electrical display. When the season opens this city will present quite a metropolitan appearance in comparison with the past.

Larry McDevitt, formerly of the Masonic and last season in the box-office at Hopkins, has accepted the position of treasurer at the new Majestic at Boston, Mass., and leaves in a few days taking with him the best wishes of a host of friends.

CHARLES D. CLARKE.

TOLEDO.

Burt's opened the season with Reid and Gordon's big production, A Slave of the Mill, 13-14. The drama is described as a sensation on frenzied finance and the description fits. It was full of well-known field climaxes, which always mean the melodrama lovers. Charles D. Perkins as the hero delivered the goods. Leon McDevitt was the villain and Orris Ober the heroine. The piece gave satisfaction in every particular and the houses were good. C. M. KIDSON.

CORRESPONDENCE

ALABAMA.

MOBILE.—The Olympia Opera co. 7, 8 gave a benefit performance at the Knights of Pythias festival in an open air vaudeville bill 9-12. The Pearl of Faints was given, which is not the best thing this city has ever seen. Play was cut up considerably, though, as it tried hard to please. Lottie Kendall and Leo Adde scored heavily in their song and dance. Ching a Ling Foo, Enslaved Young, while not cast for a part, introduced some moon songs in her own satisfactory way. Co. closes engagement 14-19, when a nightly change of bill will be given.

MONTGOMERY.—CASINO PARK THEATRE (John L. Hay, mgr.). The Jefferson Stock co. ended a very successful two weeks' engagement Saturday night, 12. Good business and pleased audience. Millar Brothers, with their dramas began a week's engagement 15.

MONTGOMERY.—PICKETT SPRINGS CASINO (O. A. Neal, mgr.). Helman Stock co. 7-12. Plays: The Private Secretary. Just from Japan, and Advance turns of a Love Letter; pleased very good attendance entire week.

BIRMINGHAM.—ITEM: Both the Bijou and the Jefferson will open for the season the first week in September.

ARIZONA.

PHOENIX.—EAST LAKE PARK (Charles F. Brown, mgr.). Ethel Towner Stock co. good performance and business. Under City Lamps and Magda 28-31.—ITEMS: Ernest Lamson will leave from Phoenix, Ariz., Aug. 16 for New York.—R. M. Harvey, advance agent for Barnum and Bailey's Circus, was recently in this city; circus booked for Oct. 2. First tour west of Denver.

ARKANSAS.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, lease and mgr.). Hurd, the magician; Copeland and Copeland, Minnie Wardell, Delmore and Darrell, Mal Roberts, and the kindred 7-12 to large business. Next week, Wilson Trio, Kenton and Lorraine, Jones and Walton, Mal Roberts, and the kindred.

FAYETTEVILLE.—OPERA HOUSE (J. C. Harrison, mgr.). This new opera house will be opened some time in the early part of next month. It has a seating capacity of 1,000 and is elegantly furnished. It has a very large gallery and an extra large stage, being 30 x 60 feet.

CALIFORNIA.

SAN DIEGO.—INIS THEATRE (H. C. Wyatt, lease; J. M. Dodge, mgr.). The Bates Stock co. July 31-5 in May Blossom; fine production to large houses.

COLORADO.

LA JUNTA.—THEATRE (E. C. King, mgr.). Irma Opera co. 8 presented Miss America; rather light, but well rendered, giving good satisfaction; business good.

CONNECTICUT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; J. C. Orsilla, mgr.). Unusually good business in greeting

Lawrence R. McGill and Gertrude Shipman and the rest of the stock co. 14-19 in My Uncle from Japan, a three-act farce, preceded by The Banquet, a twenty-minute pathetic comedy by Francis Owen, a stock co. which had never before been presented. It received favor, to ten curtain calls nightly, especially for the work of the actress in a child-loving old army veteran. In the play following, aside from the principals, comedy of applause bringing kind was offered by Jessie Pringle and Francis Owen. Margaret Wagner replaces David Sheridan in the same parts did well in the small role. The Vendetta 21-28.—SMITH'S THEATRE (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.). Season opened 17 with Dockstader's superlatively presented minstrels. During the summer season new electrical equipment has been installed of the Edison type, and a row of orchestra chairs has been sacrificed to make room for a thirty-six-musical orchestra pit, thus avoiding last season's annoyances when the big orchestras came to town. Painting and recarpeting have put the house in perfect order, and the ninth season promises great success. Across the Pacific 18, 19. Rents-Bantley Burlesquers 21-23.—ITEMS: Vandeville will resume at Poli's on Sept. 4, following the close of the second summer stock season 2.—During a heavy downpour incoming Manager Mitchell, of Poli's, was presented 15 with a handsome umbrella by the house attaches.—Treasurer A. E. Culver, of Smith's, has been promoted to business-manager, to allow Mr. Smith more leisure on account of rather poor health. John J. Fitzpatrick is promoted to the treasurer. Instead of letting the electrical work contract at Smith's this summer, Manager Smith left it with house electrician William H. Lyons, and the result proves his good judgment. A new electric for Radio feature of week of Collier spent six weeks in Los Angeles, Cal.—William H. Lewis, bandmaster with Custer's Last Fight co., failed to put in an appearance at Hartford 16. Manager Rhoades is quite anxious and says his departure was not premeditated, as he left his house and valuable corner in his hotel. JANE MARLIN.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.). Season opened 14, the attraction as usual being Eight Bells. Nine crowded houses greeted the old pantomime and the piece in its new scenic dress went with a rush from start to finish. The Brothers Byrne were as agile as ever and the entire production, under the direction of John F. Byrne, gave great satisfaction. Dockstader's Minstrels drew a packed audience 15 and a superb performance was given; everything new and up to date. The School Girl 24.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.). Ben Harris' All-Star Vaudeville co., including Eddie Foy, Verona Jarbeau, May Yohe, 12 and matinee to good business. Ryne Brothers in Eight Bells 14 to a large and appreciative audience. Box Stock co. week 21.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.). Clara Turner co. 14-19 opened first part of week to capacity business; Miss Turner is ably supported by well-balanced co. and was cordially received. In the hands of the Sign of the Four 29. David Harum 30.

DELAWARE.

WILMINGTON.—LYCEUM THEATRE (Daniel Humphries, mgr.). The King of the Wild West 14-16; good houses. Joe Welch in The Peddler 17-19. The Convict's Daughter 21-23.

GEORGIA.

MACON.—GRAND (David Phillips, mgr.). Season opens 25 with Madame Herrmann.—CRUMP'S PARK CASINO (Maurice Boon, mgr.; Burt C. Weston and clever co. 7-12 in Taking Chances pleased good houses.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinner, mgr.). Mack Swain Repertoire co., will open season week 21.—WILKESBURG PARK M. Christmas, mgr.). The Merry Travesty co. run the week 6, with the Wax Pinner, doing an immense and satisfactory business.—ITEMS: Empire and Star theatres, both having closed, there is nothing doing in the vaudeville line. All the Showers, State of Kansas, with their ladies, arrived in Boise morning 12 direct from the Pacific Coast and Portland, Ore., expositions.

ILLINOIS.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.). W. L. Busby, res. mgr.). The Van Dyke-Eaton co. 6-13 drew good houses in spite of the warm weather; good satisfaction. Plays: The Great Diamond Mystery, in the hands of J. Murdoch, The Embroider, Carmen, Beware of Men, The Struggle for Gold, Told in the Hills, Dora Thorne, Across the Desert, The Divorce Question, Deadwood Dick. On the Bridge at Midnight 19. Dr. Jekyll and Mr. Hyde 20. Century Stock co. 21-23. An Aristocratic Tramp 24. Joseph Spruceby 27. Sandy Bottom 31.

WATKINSON.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lease and mgrs.; Charles A. Takacs, res. mgr.). Big Hearted Jim 12; good co.; good house. The Four Huntsmen 15; good co.; fair house. His Highness the Duke 18. The Convict's Daughter 20. Stage-Manager Miller had resigned last week but the management persuaded him to stay for a time longer.—RAVINA PARK AND THEATRE (J. J. Murdoch, mgr.). H. T. Buck, res. mgr.). Elvira's Italian Band week 14 drawing good patronage all the time.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.). An Aristocratic Tramp 9; fair house. The Holy City 10; small house. That Little Swede 12; fair house.—ITEM: Chamberlin, Harrington and Co., the present lessees of the house, will on Sept. 1 become its owners, they having purchased a majority of the stock of the Opera House Association. No changes will be made this season, but at its close the house will be rebuilt and refurnished.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.). Dr. Jekyll and Mr. Hyde 9 pleased fair house. An Aristocratic Tramp 13; satisfied. On the Bridge at Midnight 17. Cherry Valley 19. Why Women Sin 20.—AL FRESCO PARK (Vernon C. Seaver, mgr.). Search for Radio feature of week of 6-13; captured 13. Park packed every night.—West and Jacob's doing good business.

PARIS.—SHOFF'S OPERA HOUSE (L. A. G. Shoff, mgr.). Season opens at this theatre 26 with A Royal Slave. A Little Outcast 27. Tilton's Players Sept. 4, fair house. The Holy City 12. Al. H. Wilson 16.—ITEM: Tilton's Players is the new organization under Homer H. Tilton, with fourteen people, and all special scenery. They play week stands only.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.). Herald Square Opera co. 14-19. DREAMLAND PARK (J. F. Given, mgr.). The Holy City 14. Eight bands from neighboring cities gave a united concert 13 to large attendance. New faces are McCune and Grant, Morris Manley, Zampa, Delmore and Darrell.

KEWANEE.—MCCLURE'S OPERA HOUSE (F. D. McClure, mgr.). An Aristocratic Tramp 12. On the Bridge at Midnight 13. That Little Swede 19. His Highness the Bey 22. Why Women Sin 24. The Hoosier Girl 26. North Brothers' Comedians 28-Sept. 2.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.). Uncle Josh Spruceby 9; light business. Dr. Jekyll and Mr. Hyde 11; fair co. and business. Cherry Valley 15 pleased light house. Aristocratic Tramp 18. Sandy Bottom 26.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.). Missouri Girl 12 to a fair house; good performance. Why Women Sin 21-23. Irish Pawn-brokers 20. Eleventh Hour 31.—ITEM: R. Schober has returned to Chicago to assume her duties as manager of Bush Temple.

CHAMPAIGN.—WEST END PARK (Matt Knott, mgr.). Herald Square Opera co. July 31-5 in Said matinee. La Mascotte, Fra Diavolo, and Chimes of Normandy pleased capacity nightly; largest average attendance of any week during season.

FREEDPORT.—GRAND OPERA HOUSE (A. C. Knott, mgr.). The Holy City 8; good co. to poor house. An Aristocratic Tramp 9 drew a fair house to hear good co.

JOLIET.—THEATRE (Chamberlin and Henderson, mgrs.). Fabio Roman, matinee and night, 12 to fair house; performance excellent. Cherry Valley 13 to poor house; poor performance.

BLOOMINGTON.—GRAND OPERA HOUSE (F. Wolku, Jr., mgr.). A Thoroughbred Tramp 17. Why Women Sin 21. The Eleventh Hour 23.—HOUGHTON LAKE PARK: Bloomington Chautauqua 17-27.

INDIANA.

FORT WAYNE.—MAJESTIC THEATRE (M. E. Rice, mgr.). Myrtle-Harder Stock co. 7-12. Plays: Elixir of Paris, The Lost Mine, A Child of the Slaves, and A Quaker Tragedy; opened to packed house; good business; specialties fine.—MASON'S TEMPLE THEATRE (Frank E. Stonder, mgr.). Opened 5 with A Royal Slave to packed house. Majestic Stock co. 7-12. Royal Slave to packed house. Not Guilty, A Daughter of the

South, and In Dixie Land; played to good business.—ROBINSON PARK THEATRE: Chase Family, Emerson and Omega, Smiri and Kemner, Jeanne Brooks, Minor and Galbreth, and J. W. McDermott 7-12; good business entire week.—ITEM: A new vaudeville theatre, called Star Theatre, will be opened by Will T. Brown on Aug. 14 in a newly fitted theatre building.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.). Hi Henry's Minstrels opened season 18 to good business.—AUDITORIUM (Harry G. Sommers, mgr.): Carol Arden in Polly Primrose opened season 12 and pleased two fair houses. Her Only Son 15 to light business. Hans and Nix 17. Over the Hills 19.—ITEMS: M. and Mr. Sam J. Pickering have returned from California. They will have charge of Mr. Sommers' two Marion, Ind., houses this year. C. Omro Hanford, for several seasons connected with the local theatres, will continue as assistant treasurer and Resident Manager. W. V. P. Lederer.—The new Olympic Vaudeville Theatre being erected here is nearing completion.

GOSHEN.—IRWIN OPERA HOUSE (Frank J. Irwin, mgr.): Eleventh regular season at this theatre opened 15, when Dixon and Fields appeared in Hans and Nix, giving fair satisfaction to small audience. As Told in the Hills 24.—JEFFERSON THEATRE (Harry G. Sommers, mgr.): Contracts have been signed for Richard Mansfield to appear as the dedicatory attraction at this playhouse, now nearing completion, Nov. 4.

HAMMOND.—TOWLES OPERA HOUSE (James Winfield, mgr.): An Aristocratic Tramp 6 closed a good house. Her Only Son 13; good co. and house. His Highness the Bey 17. Under Southern Skies 20. As Told in the Hills 23. Over Niagara Falls 27. The Convict's Daughter 31.

PERU.—WEBB OPERA HOUSE (H. E. Wallace, owner; Frank Burr, mgr.; F. R. Webb, local mgr.). A. W. Martin's U. S. G. opens here 17.—ROYD PARK (James Irwin, mgr.): Henri Morin's French Band came 13; big business. Myrtle-Harder co. 20.

BLOOMFIELD.—OPERA HOUSE (W. L. Slinkard, mgr.): Kilroy and Britton's An Aristocratic Tramp 15; business and in Oakdale. A Royal Slave 22.—ITEM: Snyder and Dowder's Wild West Show pleased two large audiences 9.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Gross-Lall Stock co. 21-24, except 25. Sultan of Sulu 25.—NEW PHILLIPS THEATRE (O. G. Murray, mgr.): National Stock co. 21-25.

DECATUR.—BOSSER OPERA HOUSE (G. W. Bosser, mgr.): The Holy City 11 to full capacity and general satisfaction. A Poor Relation 17. The Midnight Flyer 23. Groves-Lall Stock co. 28-Sept. 2.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): House has been thoroughly overhauled and is now re-decorated and will open season 30 with Hi Henry's Minstrels.

ANGOLA.—CROTON OPERA HOUSE (R. E. Willis, mgr.): A Royal Slave 8 (return) to capacity house; best of satisfaction. The Earle's Nest 16, 17. A Poor Relation 22. A Millionaire Tramp 31.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Vogel's Minstrels 10; good house and performance. Hans and Nix 15. Drake Stock co. 21-24.

ALBION.—HOWARD OPERA HOUSE (G. O. Russell, Jr., mgr.): The Midnight Flyer 21. Over Niagara Falls 29. Uncle Josh Spruceby Sept. 7.

BLUFFTON.—GRAND OPERA HOUSE (F. E. Fale, mgr.): Hans opened with The Holy City 12; good co. and business. A Poor Relation 16.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Dixon and Fields in Hans and Nix 14 to good house.

EVANSVILLE.—PEOPLES (Pedley and Burch, mgrs.): Happy Hooligan 13 opened the season to splendid house. An Aristocratic Tramp 20.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): The Holy City 9; good; to good business. Over Niagara Falls 28.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Hi Henry's Minstrels 14 to S. R. O.; failed to please.

CRAWFORDVILLE.—MUSIC HALL (M. K. Towley, mgr.): Season opens 16 with Gordon and Bennett's A Royal Slave.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Uncle Josh Spruceby 17. An Aristocratic Tramp 23.—ITEMS: The Grand is newly decorated and presents a very attractive appearance with which to commence the new season.—Mgr. J. Frank Jersey was in Oklahoma last week looking after his interests at the Masonic Opera House there.—The Fifty-fourth Regimental Band is again dispensing its melodies to large and appreciative crowds at the City and Caldwell's parks.—Ottumwa District Fair dates are 22-25. The sale of the old Turner Opera House, owned by Mr. Jersey called the Market Street Theatre and finally was known as the Bijou Theatre under Christy's management, has been made to the I. N. G. Co. and is to be the property for the coming season. A vaudeville house will be continued in the house this winter, under the management of J. K. Jackson, of Sedalia, Mo., of the Crystal circuit.—B. Christy goes to Fond du Lac, Wis., and will manage a vaudeville house there, and will control one at Ripon and Madison also.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Too Proud to Beg 20. Ellsworth announces the booking of the finest list of attractions in the history of the house for the season.—After contracting with the National Carnival Co. for a Harvest Home Festival here 30-Sept. 2, the City Council set down hard on the proposition and declined the use of the streets. As a result the enterprise was abandoned. FRANK E. FOSTER.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.; F. F. Sturgis, res. mgr.): Season opens 18 with Dr. Jekyll and Mr. Hyde. Uncle Josh Spruceby 23. An Aristocratic Tramp 25. Why Women Sin 26. Sandy Bottom 29.—CASINO: Farmer Burns and Young Sandow 10 in wrestling match to small business. Burns winning. Morey Stock co. opened 13 to big business.—ELECTRIC THEATRE (E. S. Abel, mgr.): An electric theatre has been opened near Sixth and Main Streets in a large store-room and has been doing good business with moving pictures. The matter of establishing it as a permanent vaudeville house is under consideration.—ITEM: F. Sturgis, of the firm of the Chamberlin and Harrington, New York, has been appointed resident manager of the Keokuk Opera House, which is a part of the Chamberlin-Harrington circuit. He has opened his office here and has made a very favorable impression on the town, which has been a long time in being thoroughly renovated. An asbestos curtain has been ordered and an iron fire escape will be constructed to afford additional exit from the balcony and gallery.

CLINTON.—THEATRE (C. E. Dixon, mgr.): Preliminary Summer season opened 11 with Why Women Sin 22 to matinee and fair business. The Hoosier Girl 17. An Aristocratic Tramp 18. Uncle Josh Spruceby 19. His Highness the Bey 24. Too Proud to Beg 25. That Little Swede 26.—ITEM: The Clinton has been renovated thoroughly during the summer. A stage ventilator for the Amherst changes has been made to thoroughly conform to underwriters' idea of a fireproof playhouse. The seating capacity has been increased some fifty chairs and the gallery will hereafter be sold by numbered seats. Manager has returned from two months in New York and the East with a notable booking of the best attractions for the coming season.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): A Human Slave will open the season here 20.—LAKE MANAWA: The extreme warm weather is driving crowds to this popular resort. Calv's Band continues to please at afternoon and evening concerts. Claude B. Jones, cornet soloist, being a strong feature. H. L. Hoffman, baritone, and the kinetoscope pictures crowd the Casino Theatre nightly. Professor Andrews' balloon ascensions and Peckler's high dive still remain popular with the crowds.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): May Irwin in Mrs. Black is Back 21 will start the season on its way. Week 25 His Highness the Bey.—GRAND OPERA HOUSE (William Foster, mgr.): Season opened 13 with A Human Slave, excellent business; co. strong. Too Proud to Beg 17-27.—AUDITORIUM (William Foster, mgr.): 26, State Fair week, Woodward Stock co. in repertoire.

CENTREVILLE.—DRAKE AVENUE THEATRE (Parson and Swearingen, mgrs.): Season opens Sept. 6 with His Highness the Bey.—ITEM: Payton and Swearingen have completely remodeled and enlarged the Opera House, making it modern and up to date. The name has been changed from Armony Opera House to Drake Avenue Theatre.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Uncle Josh Spruceby pleased fair house 10. Dr. Jekyll and Mr. Hyde 17. On the Bridge at Midnight 18. An Aristocratic Tramp 20. Why Women Sin 23. Sandy Bottom 28. That Little Swede 31.

SIOUX CITY.—RIVERSIDE PARK PAVILION: The Howard-Durset co. 13 opened the last week of their summer engagement at this popular resort. The season has been very satisfactory to both public and manager. The members yearn for the East at once to get ready for their fall engagements.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlin, Kindt and Co., directors; Frank Hurst, res. mgr.): Uncle Josh Spruceby 11 to good business. Dr. Jekyll and Mr. Hyde 18. Jordan Dramatic co. 17-19. Aristocratic Tramp 21. That Little Swede 24.



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MASON CITY.—WILSON THEATRE (A. B. Beall, lessee and mgr.): House has been thoroughly overhauled and opens 16 with Under Southern Skies; large advance sale. Otis Bower's Minstrels 31. Heart of Chicago Sept. 9. Two Merry Tramps 13.

ANAMOSA.—GRAND OPERA HOUSE (Clifford L. Niles, mgr.): Winninger Brothers week 14 opened in Lights and Shadows of a Great City to S. R. O.; co. very good.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Too Proud to Beg 23. Missouri Girl 30. The Flaming Arrow 31.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Big Hearted Jim 19. Lincoln J. Carter's Too Proud to Beg 24.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): His Highness the Bey opens the Grand Sept. 8.

KANSAS.

TOPEKA.—CRAWFORD THEATRE (Crawford and Kane, mgrs.): Flaming Arrow 14.—AIR-DOME THEATRE (Harry Siefried, mgr.): There is no decrease in the popularity of this little theatre. Bill commencing 13, comprising Washer Brothers, Bates and Ernest, Howard Morris, the Braggs, Rita Ashen, and the cinematograph, promises to be the best attraction at the theatre for the past season. It is greatly enhanced by the two boxing midgits, Washer Brothers, who are exceptionally clever in their act. Opening night, 13, S. R. O. sign placed at entrance.—WINWOOD PARK (Harry Siefried, mgr.): Mitchell and Browning in His Last Case played to capacity 13-19; excellent satisfaction. DAVID J. AUGUST.

FORT SCOTT.—FERN LAKE PARK (Hafer and Love, mgrs.): Business very good week 7. The Brockbridge Stock co. opened for one week 13. Nebraska was presented; very good; some very good specialties were given between acts.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): Hartough and Smith's Down on the Farm 17-19.

KENTUCKY.

SOMERSET.—GEM OPERA HOUSE (George M. Thatcher, mgr.): Season opens 31, which is week of Somerset Fair Association's exhibition, with De Pew-Burette Stock co. for week.—ITEM: Manager Thatcher has had the house thoroughly renovated and has added 100 chairs.

MAINE.

PORTLAND.—CAPE COTTAGE THEATRE (E. V. Phelan, mgr.): The Sign of the Four was given an excellent production week 14 to big houses.—PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): The Lost Paradise 14-19 was splendidly presented. Josephine Sherwood as Cinderella making a pronounced hit; attendance large. Mrs. Jack week 21.—RIVINGTON PARK, MUSIC THEATRE (C. A. Newman, mgr.): Alabama Troubadours 14-19 is proving a big drawing card.—ITEM: The officers and men of the United States battleship visiting this port 11-15 were the guests of the Cape Theatre 12 and of Gem Theatre 13, both houses being elaborately and appropriately decorated for the occasions.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Feuberg Stock co. 21-24 (opening at traction). Under Southern Skies Sept. 2. Kerry Gow 4. West and Vokes 6. Shepard's Pictures 11, 12. Heart of Texas 13. Klark-Urban co. 18-23.—ITEMS: Tom Waters and co. were in the city 15 on route to Vinal Haven.—The outlook for the coming theatrical season in this city is very bright. All the time manufacturers are running full time, with orders enough to keep plants working on full time for two years.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): The theatrical season of the above house was opened 14 by the Feuberg Stock co. before an audience that filled the theatre. The opening bill was The Factory Girl and it made a hit. Leigh De Lacy and Lawrence Brooke head a strong co. Other plays: The Christian, The Queen of the Highlands, Secret Service Sam, The Fatal Wedding, and Love and Duty.—ITEMS: The house has had the scenery repainted.—Bob Crockett, manager Farwell Opera House, Rockland, was in town 16.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): San Toy 22. Richards and Pringle's Minstrels 23. Under Southern Skies 24.—ITEM: Manager Owen, of the Opera House, returned 15 from Squirrel Island.—CITY HALL THEATRE, OLDTOWN (E. J. Jordan, mgr.): Tom Waters, supported by a good co., highly pleased a large audience in Neighboring Neighbors 12. Richards and Pringle's Minstrels 23. When Women Love 26.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Tom Waters pleased large audience with Neighboring Neighbors 14. The Real World Brown 22. E. C. Macomber, of Boston, is rehearsing The Mikado (local) for 24, 25.—MEMORIAL HALL: Ethel Harding, a pupil of the Faxon Piano School, Boston, delighted a large and select audience 14. A bright future is predicted.

BAR HARBOR.—CASINO (Osmond Emery, mgr.): The Georgia Minstrels (colored) pleased capacity 14. Why Women Love 20.—ITEM: Pauline, the hypnotist, is resting here for two weeks and making bookings for next season.

MARYLAND

THE DIPLOMAT

Figure 1. The study area, showing the location of the study area in the north of Iran.

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Frankie St. John and Johnnie La Fevre, who have just finished a ten weeks' engagement at Pleasure Bay, N. Y., with the Pleasure Bay Opera company, doing principal parts and their vaudeville act, are at present rehearsing with Gus Hill's The Funny Mr. Dooley company in the character of soubrette and light comedy roles. St. John and La Fevre will also do their specialty, A Bit of Vaudeville, during the performance. Miss St. John is mentioned as "another Katie Barry," while Mr. La Fevre has often been spoken of as resembling George Cohan and working like Fred Stone. After their engagement next season with Mr. Hill, St. John and La Fevre will fill a six months' contract in Europe.

The Italian Trio have decided to sing "Bright Eyes, Good-bye," the only American song in their act. Published by Jerome H. Remick & Co. Other top liners using this march song are Kelly and Violette, the California Fashion Plates; Eleanor Falk and the Four Mortons.

Horwitz and Bowers, authors of "No One But You" and "Every Day is Sunshine When the Heart Beats True," have a new song feature with Primrose Minstrels which looks like a big winner. It is entitled "Plain Little Soldier Man," published by Joseph W. Stern and Company. These gentlemen have been in the field of song writing some years and everything they turn out is known to possess musical worth.

Phil E. Collins, musical director, opens Aug. 28 with Gus Hill's Gay New York company.

Charles Horwitz has just returned from the West, where he went to rehearse his latest work, which opened in Pittsburgh last week. The new effort consists of a farce called A Temporary Husband, and a burlesque entitled King of the Coffee House, under the management of Will N. Drew, the company being known as the Tiger Lilies. Mr. Horwitz's farce and burlesque were produced with special scenery and a splendid cast, and the newspapers spoke very highly of the production.

Dorothy Golden, of the Four Mortons company, who will appear in Breaking into Society, is rehearsing "The Duchess of Second Avenue" and "A Rose that Bloomed in Dixie."

Stuart, the male Patti, sang "Good-bye, Dixie Dear," and "Easy Street" at the Victoria Theatre last week, and responded to legitimate encores.

Herbert Denton, who has been engaged for The Power Behind the Throne, will sing "Cleopatra Slattery," which looks like another "Bit of Blarney" song.

The F. B. Haviland Publishing Company have tendered the services of Eddie Weston to Mr. Stanley, manager of Gus Erbe's Casino, North Beach, and he will sing Oriole and Morse's big song hit, "Keep a Little Cozy Corner in Your Heart for Me at the sick babies' benefit, Aug. 22, assisted by 100 voices.

The following are using "Would You Care?" and "I'm Trying So Hard to Forget You": Della Donald, J. Aldrich Libbey, Marie Welsh, Werden and Gladdish, Violet Staley, Marie Brackman, Allen May, Cherish Simpson, Miss Bigger, Reeves and Young, Freida Clayton, Miss Leontine, Cook and Sylvia, Kaufman Brothers, Fisher and Clark, Haines and Elemer, Gilman Sisters, William Herman, J. Angelo Diemer, J. F. Seming, D. K. Tarr, Belle Belmont, Nick Wright, Eva Fitzgerald, Jeanette Martell, Aurie Dagwell, Maybelle Adams and Henry and Bennett.

They are doing a pocket edition of H. M. S. Pinafore at Canarsie, Long Island, with Clara O'Neill, formerly of Savage's Opera Company, in the part of Josephine. She has a soprano voice of high quality, and is out of her element at that rather out of the way place. She is the daughter of Professor O'Neill, of Boston, who brought out Nordica.

Pete Carroll, formerly with P. J. Howley, is now in charge of the professional department of the John T. Hall Music Company.

Floze Redledge, the singing comedienne, is using "Bright Eyes, Good-bye," and "Birds of a Feather Flock Together," and reports big success with these numbers.

According to all indications it would appear "My Heart's To-night in Tennessee," H. W. Petrie's latest ballad, will be an even greater success than his "When the Sunset Turns the Ocean's Blue to Gold." All Mr. Petrie's compositions are published by Joseph W. Stern and Company.

Kathryn Milley is using "Keep a Little Cozy Corner in Your Heart for Me," "My Yankee Irish Girl," "The Leader of the German Band," "Longing for You" and "She Waits by the Deep Blue Sea."

Medelaine Nilleron, of Salt Lake City, who has been engaged as prima donna for Paris by Night, will make a feature of Charles K. Harris' ballad, "Would You Care?"

Baby Zena Kiefe, in vaudeville, is featuring "My Hindoo Man," "Bright Eyes, Good-bye," and "Birds of a Feather Flock Together," all published by Jerome H. Remick and Company.

Radie Furman, who has just returned from a successful European tour, has added "Keep a Little Cozy Corner in Your Heart for Me" and "The Leader of the German Band" to her act.

Alta Yolo, known as the phenomenal California contralto, who is said to have the lowest range of any singer on the American stage, is

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Vol. II. NEW YORK, AUG. 26, 1905. No. 18

CHAS. K. HARRIS desires to take this method of calling the attention of Managers and Singers to his wonderful colored song slides for the coming season. On account of the unprecedented demand for the slides of his new ballad hit, "WOULD YOU CARE?" it has been found absolutely impossible to fill all orders for the slides of this song up to date, and to those who have been so kind as to send in their money for them, would say that Mr. Harris kindly begs their indulgence and asks them to have just a little patience and you will surely receive them in due time. One of the reasons for the delay is that every set of slides made by the Transparency Companies for the Harris songs must pass the minute inspection of Mr. Harris, and if not absolutely perfect in every respect he will not allow them to leave his office nor to be dashed upon the canvas under any circumstances. Each slide is a work of art and painted by hand, and not machinery, by the most eminent portrait artists in America. Each set is personally guaranteed. The following is a list of the coming season's big song successes:

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now in vaudeville and is making a feature of Charles K. Harris' ballad, "Would You Care?"

The Three Troubadours, in vaudeville, report success with "Keep a Little Cozy Corner in Your Heart for Me," "My Yankee Irish Girl" and "The Leader of the German Band."

Judge Amend, of the Supreme Court, has appointed Frederick A. Mills receiver of the business carried on under the name of the Theatrical Music Supply Company, at No. 44 West Twenty-eighth Street, in a suit brought by Mary Dowling Sutton against Frederick W. Helmick and George L. Standen to recover possession of a music publishing business formerly owned by her and \$5,000 cash which she alleges she put into a partnership with Helmick a year ago.

ENGAGEMENTS.

Nellie Lindroth, for lead in Under Southern Skies company (Eastern).

Una Clayton, who has headed her own company for five years, and Francis Morey, by E. D. Shaw for his musical attraction, Echoes from Broadway, that will tour the Middle and Southern States.

For the Russell Brothers, through Colonel T. Alston Brown: Thomas G. Lingham, Edward Shee, Royal Thayer, Edward Stevens, Frank Batlin, J. Gouge, Hazel Harroun, Edward Seattle, Millie Blanchard, Jennie Stetson and Andrew Robbie.

Ira E. Earle, who has been with the Poll Stock company at Waterbury, Conn., for the past fifteen weeks, closed a very satisfactory and successful season Aug. 19 to begin rehearsals Aug. 21 with Hummel's Ideals, playing leading heavy business.

Homer W. Sibbey, by Julius Cahn, for Dick Larrabee in David Harum, opening August 21 in New Rochelle.

Frank Duclon, as advance representative for Barney Gilmore in A Rocky Road to Dublin.

Damon Lyon, for the part of the Dauphin, with Rosalie Knott in When Knighthood Was in Flower.

Ione Chamberlin, to play all second parts with Nance O'Neill.

Charles D. Herman, especially engaged for the role of Pythias, with Melbourne McDowell.

Marion Longfellow, for title-role in The Seminary Girl.

James Carew, to support Viola Allen in The Toast of the Town. Mr. Carew has just returned from London, where he scored a hit with Maxine Elliott in Her Own Way.

Fairy Plumb, to act soubrette parts with the Gordon and Bennett productions.

Edwin Beiden re-engaged by Willis E. Boyer as light comedian for Daniel Sullivan.

Stuart and Turner have been engaged by A. H. Woods for Tracked Around the World.

John G. and Alice McDowell with Gordon and Bennett's A Slave of the Mill company.

Harvard C. Hickman for second business at Bush Temple Theatre, Chicago.

ARENA

LINCOLN, NEB.—Floto Shows 16; good attendance afternoon and evening; very good circus. Gas-kill Carnival co. 16-19; fine performance to large crowd on opening night.

CLINTON, ILL.—Wallace's Great Railroad Circus due 25.

CENTREVILLE, IA.—Barnum and Bailey's great show exhibited here; good performance; big audience. Yolo Vitiana did the cycle act in the afternoon, but in the evening performance missed the platform and was almost killed. The latest report is he still lives, but there is little hope.

OTTUMWA, IA.—Pawnee Bill's Wild West Show 9; good performance both performances. Forepaugh and Sells Brothers' Circus billed for 25.

MUSCATINE, IA.—Ringling Brothers' Circus exhibited 25.

PERRY, IA.—Floto Circus exhibited here 18.

COUNCIL BLIFFS, IA.—Pawnee Bill's Wild West and Far East shows are billed here for 21.

DELPHOS, O.—Forepaugh and Sells Brothers' Circus 11; fine performance drew two good and appreciative audiences.

NAPOLCON, O.—Sells and Downes' Circus 11 gave two performances to crowded tents.

WILLIAMSVILLE, CONN.—Hargrave's Circus billed here for 18.

WINONA, MINN.—Gedlar Brothers' Circus due here 19.

PIQUA, O.—Ringling Brothers' Circus here 12 to large business at two performances. Excellent attraction.—Item: Circus delayed reaching Piqua on account of wreck until 10 a. m.

HILLSBORO, O.—John Robinson's Circus appeared here 10; good business.

JACKSON, O.—John Robinson's Circus pleased two big crowds 7.

CRAWFORDSVILLE, IND.—Ringling Brothers' Circus 15, afternoon, to capacity; evening, to large crowd. Both performances fine and clean.

PEORIA, ILL.—Ringling Brothers' Circus expected here 18. Greatest Parker Amusement company 21 28.

BUTTE, MONT.—Barnum and Bailey's splendid circus played to 29,000 people 8, afternoon and evening. William Boque, one of the cooks with Barnum and Bailey, who was stabbed by a negro in a fracas over a dispute with or on account of two negro women, is recovering, according to the reports from

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the hospital. The amputee has not yet been apprehended.

DECATUR, IND.—Forepaugh and Sells Brothers expected here 12, to full tent.

ALBANY, N. Y.—Haggenbeck's Trained Animals and Circus due here 28.

WATERLOO, IA.—Charles A. White, general advance for the Ringling Shows, was here 18 last, as-

ranging for the coming of the circus here Sept. 4. Car No. 1 was also here the same date.

WAUKEGAN, ILL.—Gentry Brothers showed here 18, afternoon and evening, to fine business.

NOTE

Sauville and Welch Brothers' Circus train was wrecked 14 near Ambler, Pa. several of the men and other animals were injured.

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EDITOR.

ADVERTISEMENTS.

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TO ADVERTISERS.

Advertisers will please note that owing to the fact that Monday, Sept. 4 (Labor Day), will be a legal holiday, THE MIRROR to that date of Sept. 9 will go to press in advance of the usual time. The final forms will close at noon of Saturday, Sept. 2, and no advertisement for the last page can be received later than 3 p. m. of Friday, Sept. 1.

TURNING TO THE STAGE.

A London correspondent says that "perhaps the dramatized novel has had its day, but the dramatizing novelist is 'coming in strong' with the growing taste for better writing, better character study and better plots in plays." And he notes that the success of various plays made from their works by novelists themselves has set the writers to the making of drama rather than the making of books initially.

There can be no doubt that the rewards of playmaking are far greater when success is achieved than the writing of novels; but there always has been recognized a vast difference between the capacity of a dramatist and the capacity of a novelist. There is no indication that the distinction between these workers, both in methods and results, has been banished. It relates to various things, the chief of which is that the novelist must get many effects by a detail that the dramatist must avoid. The one elaborates pictures both of scene and character that the other may but sketch, although he must sketch essentially and graphically.

The same correspondent relates that one or two novelists are "studying stagecraft" with a view to indulgence in their new ambition for playwriting. There is no reason why an author of exceptional talent and unusual adaptability may not, after mastering stagecraft, become a successful playwright if he can clearly differentiate the work required in the respective fields of literature and the drama; but some of the very best novelists—some of the most powerful and analytical writers of fiction—have failed miserably when attempting to make plays of their works. It is a question, possibly, whether a novelist of the higher type can ever divest himself of the impulse for detail of the sort that is delightful in a story but impossible for the stage and write pure drama; but there is no

reason why all novelists should not try to become dramatists. Those who may be successful—although it is safe to say that few of them will really achieve notably in the dramatic field—will undoubtedly enrich the contemporary stage, and there is no reason, unless it may be that the exercise might confuse their work, why, after a novelist has written a successful drama, he may not turn about and make a novel on the same subject.

THE RUSSIAN CENSORSHIP.

THE Literary Digest translates an article from the St. Petersburg Viedomosti, a Russian journal with liberal tendencies, that reflects something of Western sentiment as it relates to literature and the drama, deploring the anomalous condition of the stage and the drama in that country.

The general scheme of censorship in Russia of late, as has been observed with regard to political matters, has been somewhat relaxed and modified, yet it seems that it has been decided by authority in that country that the censorship of the drama shall be continued as before.

The Viedomosti complains, reflecting the sentiment of managers in Russia, of the dearth of good plays and the conventional, flat and unprofitable subjects treated in the plays submitted to them for production. This journal places the blame for the present condition of things. "No plays?" it says, and adds: "But hundreds of them perish in the red ink of the censors and scores are emasculated, by 'the conditional approvals, the excisions and emendations' of the same functionaries. What the theatre needs," it adds, "is free, open air, the freedom to do its proper, invigorating, stimulating work. The true, inspired word, when uttered in the theatre, is mightier than in the press; where the publicist is a mere physician the playwright is a surgeon."

This view, in line with that liberty that inspires the drama of to-day in its best manifestations, is echoed by another Russian journal, the Novosti, which gives several instances of the revision and "editing" of the plays by the censors, of whom there seem to be a sufficient number in Russia to meet any wish or purpose of those in power, and adds that if the truth could be told derision and incredulous amusement would be generally expressed. Certain rural officials, for instance, may not be represented in plays. One play described the cheating of his workmen by a mill proprietor, and this incident was ordered eliminated by the censor, who cuts out everything imagined to reflect upon the Government or to offend orthodox religion and "moral propriety." Of course plays will not be tolerated in various countries that reflect upon the Government or religion or that offend moral propriety. But when the degree of absolutism that prevails in Russia is remembered with respect to all matters relating to the privileged classes and the peculiar nature of Russia's religious establishment is considered, the lot of the dramatist who would picture things as they are may be understood as more circumscribed than that of his fellow author anywhere else in the world. He seems to be tied hand and foot.

Secondary rulings are not infrequent in Russia as to plays. Thus a drama may pass the censor and later be interdicted for extraneous political reasons, as was the case of Gorky's latest play, The Summer Cottagers. It seems that the sins of the playwrights are visited upon perfectly sound plays, "lest the author should acquire too much influence and popularity." It is impossible, in these circumstances, that artistic drama on modern lines of truth can prosper, or even that it can be made known. From examples of modern drama that by some means have escaped the censorship in Russia, at least as to publication, it is apparent that there is a rich store of ability in that country that needs but to be freed from suppressive and harassing conditions to attract and hold world-wide attention.

PLAYS OBTAINED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., August 19 to 22, 1905.

ALKAHI IEN DROPS IN. By Tom F. Morgan. Among the Town: a musical comedy in two acts. By Eugene Walter. Copyrighted by Ollie Mack Trumbull.
BROTHER ARTHUR: a playlet in two acts. By Lincoln Balch. Copyrighted by William L. Balch.
FAN TAN: a comedy in three acts. By C. M. Hyndell.
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A JAC OF JOY: a comedy-drama in one act. By Edward Bondell.
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THE BONE WRITER: a comedy-drama in four acts. By Millie Stevens.
WHEN AN EMPRESS LOVES: a romantic drama in four acts. By Alfred William Gosling.

PERSONAL.



Photo by Baker, Columbus, O.

SEVERSON.—Above is a portrait of Charlotte Severson, who is appearing at the American Theatre, this week, in Hearts of Gold.

NORDICA.—Lillian Nordica and Mr. and Mrs. Nahan Franko, who are spending the Summer together at Marienbad, Bohemia, were honored with a banquet by the Americans at the Hotel Ergerlaender, on July 26, in commemoration of Mr. Franko's birthday.

CONQUEST.—Ida Conquest sailed Friday for London, where she will appear in the leading female role with William Collier in On the Quiet, at the Comedy Theatre in September.

CALVÉ.—Emme Calvé has booked passage on La Savoie, sailing from Havre on Oct. 7. She writes that her health was never more robust nor her voice in better condition.

BEVERIDGE.—J. D. Beveridge, one of the leading character actors of England, will sail for New York this week to appear with Virginia Harned in a new comedy by Henry A. Jones. Mr. Jones will come to New York to personally supervise the rehearsals.

PARKER.—Sir Gilbert Parker is expected in New York this week or the week following, to confer with Henry B. Harris in regard to the dramatization of Sir Gilbert's Canadian stories, "Pierre and His People," to which Mr. Harris holds the stage rights.

HACKETT.—James K. Hackett sailed last Wednesday on the Kronprinz Wilhelm, to begin rehearsals of The Walls of Jericho, at the Savoy Theatre. He brings with him two of the principal members of the company.

SCHIFF.—Fritz Schiff sailed last Wednesday from Cherbourg on the Kronprinz, and will begin rehearsals of Mam'ill Modiste shortly after her arrival.

EDMONSON.—Robert Edmonson and Mrs. Edmonson arrived on the Deutschland last Thursday. While abroad they took an automobile trip through Europe, visiting Berlin, Dresden, Munich, Vienna, Budapest and Marienbad.

BARRYMORE.—Ethel Barrymore returned from England on the Deutschland, Thursday. She announced that her marriage to Captain Harry Graham would occur next Spring, in the United States.

BROOKS.—H. Quintus Brooks, who has been resident manager of His Majesty's Theatre, Montreal, and who has been re-engaged for this season, left for his post of duty last evening.

LOFTUS.—Cecilia Loftus and her company will appear at Convention Hall, Saratoga, to-night (Tuesday). Miss Loftus will soon leave for London, where she is to appear for the next two years.

LEARY.—T. M. Leary, business-manager of The Tenderfoot, and Helen A. Wilton of the Bush-Temple Stock Company, at Chicago, were married last Thursday by the Rev. Frank Du Moulin of St. Peter's Episcopal Church, Chicago. Mr. Leary was formerly dramatic editor of the Baltimore Herald, and his wife is a daughter of Kate Blanche of the Bush-Temple company.

WILLIAMS.—Cora H. Williams, after a delightful tour of England, Ireland and Scotland, is now visiting Jessie Millward at her home near Ascot. She expects to originate an important part in a new play at one of the London theatres in the early Fall.

SCHUMANN-HEINK.—Madame Schumann-Heink arrived from Europe on the Deutschland, Thursday.

BERNHART.—Madame Sarah Bernhardt and her company are on their way to South America, where they will tour till November. Among the company are M. de Max and his fiancée, Mlle. Ventura, who won prizes in tragedy and in comedy at the Concours du Conservatoire recently.

METCALFE.—September will witness the conclusion of another round in the legal fight between Life and the Theatrical Trust. It is expected that the New York courts will hand down a decision affirming the right of Life's critic, Mr. Metcalfe, to enter any public place of amusement if he cares to pay the price of admission.

CAINE.—Hall Caine is expected soon in New York to attend the rehearsals of The Frodgal Son. The Drury Lane production is being rehearsed by Arthur Collins.

LOW EBB OF THE FRENCH DRAMA.

Harrison Grey Fiske, who returned from a tour of the Continent last week, and has taken up the details of his various enterprises at the Manhattan Theatre, spent some time in Paris. In an interview in the New York Telegram he says:

"In Paris I saw all new matters that were of interest in the theatres. From what I saw and heard the French drama is at a very low ebb. But one or two plays in Paris have been successful during the season, and these were but relatively successful. They stood out the more prominently because of the general worthlessness of most that was put forward. The Duet, it is perhaps needless to say, was the one dominant play. But from my viewpoint it was the acting rather than the drama itself that carried at the Theatre Francaise. Le Bary was superb in the role of the Abbé David, and associated with him in the acting success were Mademoiselle Bartet, Paul Mounet and Dudo. The play itself, by Henri Lavedan, although skillfully constructed and excellently written, did not profoundly impress the Paris public, with its native pride in author and the scene of representation. The last act is silly, and there seemed to be a lack of depth in the work."

"Comparatively, the New York theatres are vast improvements on the Paris theatres as regards safety, comfort and beauty in front of the house. Productions here, too, are far superior to their productions. The chief point in which the theatre in Paris excels is the acting. There the most minute attention is paid to the smallest details, and the minor parts are played quite as well as the principal parts. In the musical theatres of Paris many points of inferiority are seen in comparison with the musical theatres and their pieces here. Scenery, costumes and even the music are all inferior to ours. Imagine, if you can, for instance, a scene purporting to show a sumptuous drawing-room in a club with a cut glass chandelier represented by a piece of flat painted 'profile,' the lights themselves being simulated by round pieces of oiled paper. A feast in the same piece, to which a party of men and women sit down, shows an appetizing array of chickens, fruit, etc., made of flat painted pasteboard! It is needless to speculate on the results of such representations in a pretentious musical piece in New York."

"In the revues, in the hotels, at the popular concerts in the public gardens, and, in fact, wherever music attracts, the preponderating melodies are American 'coon songs,' and none of these of very recent date. There seems to be no other popular music in Paris at present—no native music that is new—and this is one of the incidents that shows the poverty of French invention at this time."

"The French dramatic authors are puzzled at the lack of demand for their work in this country. They are dissatisfied with the showing their plays have made over here in recent years, and are casting about for a remedy. They are just now particularly up in arms against a practice for which they themselves are to blame—the selling of works for 'ready money,' of which they are very fond, in advance of production, or even of writing, to managers who do not agree to make productions within a reasonable time, if they absolutely agree to produce at all. Such managers seek mainly to tie up the authors, so that no one else may deal with them. On the other hand, the managers with whom they have dealt have done nothing to point out to the French authors the fact that America, which has far greater possibilities of ultimate profit than France or any other country in right circumstances, requires plays of broader scope and more universal appeal than Paris, whose public is jaded and decadent. It is unlikely that there will be any large demand in this country for French plays of the average sort until the French authors abandon their pet theme. There are now signs, even in Paris, that the eternal 'triangle' and the fracture of the Seventh Commandment are losing their wonted appeal."

QUESTIONS ANSWERED.

[No rights by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

J. R. Los Angeles, Cal.: Sam Bernard is now singing "Sufficiency" in The Rolling Girl.

Y. M., Rochester, N. Y.: The English Actors' Association was founded at Manchester in 1891.

MARR, Baker City, Ore.: Charlotte Cushman died in 1876.

C. O., Pierre, S. D.: The Garrick Club was founded in 1831.

M. D. P., Ft. Scott, Kan.: The first playbill was printed in 1633.

P. R., New York city: Felix Haney was the original Hi Hollar in "Way Down East," appearing first Sept. 1, 1897.

SUNSHINE, Shanghai, China: 1. T. W. Robertson died in 1871. 2. Sir Henry Irving was born in 1838.

D. E., Utica, N. Y.: Lohengrin was first performed in England at Her Majesty's Theatre, London, in 1860.

M. O., Wichita, Kan.: Sir Charles Wyndham's first appearance in London was at the Royalty Theatre in 1862.

N. G. R., Dallas, Texas: Salvini's first appearance in England was as Othello at the Drury Lane Theatre, London, in 1875.

B. F., St. John's, Newfoundland: Brahms lived until 1897, while Beethoven died in 1827, so your date is impossible.

H. P., Oakland, Cal.: 1. P. T. Barnum died in 1891. 2. Lawrence Barrett's first appearance on the London stage was at the Lyceum in 1884.

R. D. E., Carson City, Neb.: 1. Richard Wagner died in 1883. 2. The Lady of Lyons was produced by Macready at the Covent Garden Theatre, London, in 1838.

A. E. L., Austin, Texas: 1. Midge Robertson (Mrs. Kendal) made her debut as a child at Marylebone Theatre in 1854. 2. Bloncin died in 1897.



MADE O'HARA.

Contracted by "The Critic," Melbourne.

Bonney sharing honors with the star. Easy Dawson is being altered and improved and certainly will prove a big winner. Frank Deaton in *The Office Boy* opens Aug. 31, for three nights at the Savoy Theatre. The Wells-Dunne-Harlan company closed their six weeks' season at the Ocean Pier Theatre Aug. 19. Harry D'Arta is looking after the interests of the Johnstown Flood exhibition. The season is over at this resort and professionals are all homeward bound.

Cap May: The Lyceum Stock company at the Iron Pier closed their season Aug. 26, having done fairly well. C. Garvin Gilman received a testimonial at the Stockton Hotel Aug. 19, with many prominent society people in the volunteer programme, turning away people from the amusement hall, and proving the biggest money return of the season. S. F. FARRAR.

ST. LOUIS.

The Best at the Last—The Season Opening Strongly—New Notes.

(Special to The Mirror.)

ST. LOUIS, Aug. 21.

The Summer garden songbirds and merry-makers who have been going the hot pace of public entertainment are getting out their trunks and grips preparatory to leaving the city and away. Time's noblest monument, which is proverbially said to be the last and the best of the hot spots in the best hot place, finds the historians doing their best, as if to manufacture a specially sincere form of regret that parting with them will bring. If the Deimar people had made half so good a start as they are arranging a snail they might not have escaped the heat, but many a paragraph in these dispatches, concerning which I still bear the rumblings of umbrage, would never have seen print in the columns best calculated to bring them merited advancement. Holding as if in reserve their best offering, Manager Norton's forces have started in to put on the sidewalk. All the literature of comic opera condensed contains no greater appeal to the intelligence of the interpreter than this best of all comic operas, and it is with a measure of satisfaction that the circumstance of such excellent work on the part of the Deimar people has to be reported in this relation. Gus Weinberg plays Koko with less buffoonery than I would have given him credit for, and Stella Tracey, who is getting back into the ranks at this writing; Eleanor Kane, Beale Fairbank, Eddie Clark, the handsome Edith Yerrington, William Clifton, Frederick Knights, and even the ladies and gentlemen of the chorus, are right in it. The sidewalk is to comic opera what Hamlet is to tragedy; nobody attempting it can make therein a complete failure. Business started in right smartly yesterday, and at this writing the signs and portents of prosperity are all out.

For many seasons that part of the public regarded the unity of its anatomy has been "doing" the "loop the loop" at Forest Park Highlands, and the fact that no necks have been broken on that highly absurd diversion machine speaks well for the indulgence of the fool-killer. But the Globe of Death stunt on the stage of the Highlands is about the most daring thing yet, and the somewhat indifferent reception of the marvel is accounted for by the frequency with which the average Highlands' habitue has tried the loop the loop. In this Globe of Death Arthur and Irene Stone have twice daily taken their lives in their hands. As Frankie Anfenger, of the *Star-Chronicle*, sagaciously remarks: "The act is indescribable except for its mechanical fittings, and must be seen to be appreciated." On the big bill, drawing the biggest crowds of the season, are Helen May Butler's Band, a ladies' militant musical combination; Mile. Latina, Lindsay's canine dogs and simian monkeys, Blanche Sharp, and the best of biograph pictures. Colonel Hopkins, for the first time in weeks and weeks, wears his Quaker Oats' smile, which I hope will not again come off. Even so old a stager as "Hop" is still affected by the vagaries of the amusement business, notoriously "the most variant thing with variations" extant.

Under the reingender management of Harry J. Walker the Alps is putting forth an avalanche-like popularity. Emerson tells us that an institution is but the elongated shadow of one man; Harry is tall, his face is pleasant, and now that the shadow are growing longer earlier in the day the big amusement concession may still be put right before the general public. He is reaching out for a new conductor, and has him in the person of Ferdinand Stark, of San Francisco, who succeeds John Lund, the rotund, who must join Fritz Scheff at the end of the week. Stark's date is Saturday next. An entirely new prima donna, Andreina Decicella, has made her appearance at the Alps. She has been in this country only three months, and must be credited with a wonderfully big soprano voice. Naples, Milan, and Palermo have heard her, and the modern intense opera—La Tosca, La Bohème, Carmen, I Pagliacci, etc.—is her *metier*. Gondola songs and waltzes are her specialty. A big audience took kindly to her last night, after Gwilym Miles, more popular than ever, made his farewell.

Melbourne MacDowell has never lost his luck since coming here this Summer, and his manager, Charles Preston Elliott, the optimist, announces as a sort of synthetic product of all this good fortune the booking of MacDowell's tour after Oct. 1 with the Shuberts. This week the big-voiced actor recurs to his favorite Sardon selections, La Tosca being the bill. It affords Miss Lachare a good chance to show her ability, and the young woman is taking very kindly to the Bernhard-Davenport part. MacDowell's Scarpa remains the same impressive interpretation. He is going to put on Manelick of the Mountains the coming season. At the Odeon next month the offerings are Antony and Cleopatra, Glismonda, La Tosca, and Virginia. The last week at the Suburbs is to be given over to Damon and Pythias, with Ed D. Herman as his principal support. Manager Elliott, in cable communication with Mrs. James Brown Potter, has offered her a large salary.

Ethel Fuller is appearing as Carmen in the Prosper Merimee version at West End Heights. She is proving to be a big drawing card, and hundreds of persons who never knew that West End Heights was anywhere in the county are going nightly to see and hear her. Here is the strong and roguish of his kind this season. Next year she ought to prove the town's strongest card. Her Du Barry was much talked about. Business this week is likely to top all records. I hear nothing of her plans after the open air season, but many a manager, numbers of whom could be named, might do worse than retain the services of this capable, painstaking woman, who is an actress by right of native talent and intelligence, to say nothing of innate devotion to her chosen calling. The South End looms up this week with the Miles Career and Pollard at Mannon's Park, who have a furious talking act accompanied by contortions. Alice and Dick McAvoy; McCune and Grant, in acrobatics; Sadie Hart, soubrette; the American Comedy Four, Chris Lane, Campbell, Dillon and Campbell, and Ruby Raymond comprise the entertainment coterie. Mannon's has its own local patronage.

Sol Oppenheimer, a local capitalist, has about completed arrangements for supplying the South Side with a first-class roller skating rink with vaudeville features.

Gully Without Crime is the Staley Stock company's endowment at Eclipse Park. The play, peculiar in many ways, is pleasing the regulars. It has never before been seen on any stage.

A Girl of the Streets, one of the new plays by Hal Reid, is on at Havlin's. Reid, the hero of one thousand melodramatic enterprises, has another winner in both the title and the story of the latest venture. Havlin's was packed yesterday, and it was noticed that the good custom of the regulars to buy tickets for the next Sunday opening, without inquiring the name of the attraction, is still in vogue.

Three more of the regular houses have begun: The Imperial, the Standard, and the Columbia. At Tenth and Pine The Slave of the Mill, the latest of the Harlow Gordon pieces, is on for a week's tryout. Something akin to the "friendly finance" idea crops out in the development of the plot, and the indications are that within the framework of melodrama we shall have

more of the same sort before 1905-1906 is a by-gone. At that, the regret is often expressed that a house so favorably located as Mr. Russell's should have to give itself over to the robustness and strident melodrama, of which, it may safely be said, a little goes a great way. In the famous days of Blanche Bates and The Darling of the Gods at the Imperial last year the house sprang into good prominence. Perhaps another season of lurid melodrama will convince the owners of the fine amusement plant that it deserves something better at their hands.

The Columbia, suitably refurbished, opened this afternoon. A beautiful air demonstrator, the headline feature, and thus we have an initial course in chemistry as a means of making vaudeville more volatile. Manager Tate has not put out a sheet of paper so far, and will adhere to his plan of doing all his advertisement in the newspapers. Among the offerings this week are Fred Voelker, violin soloist; Mr. and Mrs. Fletcher, sketch artists; Low Sully, monologist, and some old favorites without whom the Columbia never cares to get along. There is no imaginable reason why the house this year should not make its automatic profits, as has been the case consistently from the start.

At the Standard, where Leo Reichenbach has carefully swept the floor and put a new door knob on the door "at great expense," the Empire Burlesques have started in to keep the heat of the Summer's end at the regular energy. The specialties include John West, the musical Brownie; Imhoff and Conn, in a comedy musical act, as well as something a bit out of the ordinary in the way of the purely burlesque features, which are better costumed and better staged than ever.

Colonel Patrick Short, now in his thirty-sixth consecutive year as a manager, will shortly give the Olympic over to public use, after having made practically a new house of it. Never before has there been so much paint and carpeting spread in the old Broadway amusement temple. Columns have been printed about the Colonel's new safety appliances, many of which are matters of his own design and not really required by the building and fire ordinances. The house certainly has a distinct look and is fully ready for the usual big business that may confidently be expected. Richard Carle opens next Sunday night in *The Mayor of Tokio*.

Bert Young, of the Highlands, has concluded to stand the season out in the Forest Park box office. Ernest Young, a brother of Bert, has been visiting here. He is a treasurer of the Memphis Bijou.

A very threatening windstorm the other day caught and frightened a big crowd at Deimar Garden. Order was restored by working the merry-go-round and giving entrance to the garden. The people forgot their fear when the music started. "Two Little Girls in Blue" turned the trick of peace.

A San Francisco dispatch says that the police are working on what appears to have been the wanton murder of Arthur Powell, a vaudeville performer. Deceased is said to have been a cousin of Donald B. Johnson, of Upper Alton, Ill., who is in business in East St. Louis.

William Fear, a member of Singer's Uncle Tom's Cabin company, was killed due east of here the other day by a Chicago and Eastern train.

"An attorney representing the German Theatre company got an attachment against Herr Walter Waldau, last season a principal of the Heilmann-Webb Stock company, the complaint being breach of contract. The constable got hold of one Achermann by mistake, and a very funny German situation ensued in South St. Louis. The matter is in abeyance and as that, to appease Herr Heilmann and Webb, the absent Waldau may consent to heal the breach of his contract by appearing with the company again when it starts things at the Odeon in the Fall.

Edwin M. Cowan, a detective in the employ of the Lewis Publishing Company, captured Lucille Slater, of the Deimar Garden company, and, taking her before Rev. George Kling, bade that functionary to bind said Lucille Slater to said Edwin M. Cowan for life, which, there being no visible or audible interference, said edifying no visible or audible interference, said edifying exacting the fee in these cases made and provided. Mrs. Cowan did not miss that night's performance at the Deimar, and the fact of the marriage was kept secret for a little while longer. The young lady has since left the company, and, it is thought, the stage.

Mabel McCane, of St. Louis, is making quite a stage name as the prima donna of Kralffy's spectacle at the Portland Fair, and, as that, to appease Herr Heilmann and Webb, the absent Waldau may consent to heal the breach of his contract by appearing with the company again when it starts things at the Odeon in the Fall.

Harry Hermanson, of The Royal Chef company, a St. Louisian and a prominent Elk, will have the reception of his life when the company comes to the new Garrick early next month. Hermanson has never failed when the brethren have got up a little entertainment for visiting actors in local club rooms, so turn-about will be fair play in this instance.

William Clifton, of the Deimar, is taking very kindly to the various comedy roles intrusted to him by Manager Norton, and doing work the talent for which was hardly up till now suspected.

I learn in a roundabout way that good old Lew Parker, who was mentioned for manager of the Garrick, has accepted the offer, preferring his present berth with Hyde and Beaman. How, then, there is plenty of time to get at the straight of this before the Shuberts open their cozy little playhouse either Sept. 4 or 10. Meanwhile Richard Spamer, the Shuberts' local representative, is getting letters from all available sources regarding the new bookings, and the press-book of the house, long before the opening of the season, has already swelled to commensurate proportions. J. J. Shubert passed through here the other day, after a brief stay through here the other day, with the inevitable and designed result that he kept everybody guessing as to his business at the mouth of the Kaw. A new theatre over there is on the tapis, but the details are not ripe for exploitation. J. A. NORRIS.

WASHINGTON.

Early Season Successes—The Prodigal Son Coming—Notes.

(Special to The Mirror.)

WASHINGTON, Aug. 21.

The regular season at the Lafayette Square Opera House was inaugurated to-night with the opening performance by the Fred G. Berger, Jr., company of Harry B. Smith's comedy, *The Liberty Belle*. The attendance was very large and the thoroughly appreciative of the twenty tumultuous musical numbers introduced. The organization is a talented one of strength and artistic ability. Among the leading principals are William H. Conkey, William Maroney, Herbert Carter, J. Conkey, Gibbons, Edwin Lee, Catherine Hay, Ethel Ryder, Edwin Edwards, Leonora Robertson, and Virginia Levick, who scored strongly. Next week Johnny Ford and Mayme Gehrue present the musical comedy, *Lovers and Launies*.

At the Academy of Music the early season's business is most gratifying. When the World Sleeps has a splendid opening and meets with great favor, the play is by Lawrence Marston and Langdon McCormick and is given a strong interpretation by a company of general excellence. Why Girls Leave Home is next week's announcement.

The New National Theatre, with the alterations and improvements already outlined in my Washington dispatches completely finished, is ready to reopen its doors for the coming season, which commences next Monday night with the first production by Lieber and Company of *The Prodigal Son*. Hal Cain's dramatized work.

Chase's opening week was a big one, and the attendance to-night indicates another rush. Bert Leslie and Robert Dalley, strongly supported by Maud Emery and William Mowrey, are a big hit. Other strong favorites are: Jolly Jack Norworth, La Belle Theriault, Louise Dresser, Valvero's naval bombardment, the Ellsman Nowlan Trio of acrobatic ecstasies, Edward Greene and Amy Werner, and for the first time

in any theatre, motion pictures of the daily scenes and the famous foreign personages composing the Russia-Japan Peace Conference at Portsmouth, N. H.

Arrangements have been completed that will permit the United States Marine Band to play a series of semi-monthly Sunday night concerts at the Columbia Theatre during the coming Winter.

The Innocent Maid company is the attraction at Kernan's Lyceum Theatre, presenting a new two-act musical farce-comedy, entitled *A Scotch High Ball*. During the action specialties are given by Mitchell and Love, Edna Davenport and Hodges and Launchmore. The High School Girls is next week's offering.

Balloon ascensions and parachute drops are a continued attraction at River View on the Potomac. JOHN T. WARD.

PITTSBURGH.

The Sambo Girl—A Variety of Attractions—Workmen Hurt at the Avenue.

(Special to The Mirror.)

PITTSBURGH, Aug. 21.

Last Saturday night the Alvin began its season with vivacious Iva Tanguay in her play, *The Sambo Girl*, and the house was filled by an audience which showed the same delight with her strenuous and clever work as upon her previous visits to this city. This beautiful playhouse looks bright and cheery after its Summer cleaning, and enters upon its new career with excellent prospects. Following week, *The Runaways*, with George Evans, "the Honey Boy," as its central figure.

The Nixon opened its season last Saturday night with Simple Simon Simple for a short run.

The Gayety commenced its season to-day as the home of burlesque, with Weber's *Parisian Widows*, with which Charmion is the headline. Next attraction will be Sydel's *London Belles*.

At the Bijou, Blaney's *King of the Wild West*, with Young Buffalo as the star, attracted large audiences to-day, which were given plenty of excitement by the action of this play. Next week, Joe Welch in *The Peddler*.

At the Academy this week will be T. W. Dinkins' *Utopians*.

The Empire, under the management of C. J. McCullough, will begin its season next Monday evening with *The White Caps*, by Owen Davis.

Your regular correspondent, Albert S. L. Hewes, is now sojourning at Longport, N. J., and will return here at the end of this week.

He wrote me that he gave a large and successful magical entertainment there last week for the benefit of the Eastern Home for Orphans, of Philadelphia, Pa., which has a Summer home at this resort. He is an ardent and popular amateur magician (his hobby) and always delights in giving such entertainments for charitable institutions.

Fifteen laborers at work on the ruins of the Avenue Theatre were carried down by a falling wall Sunday, and five were seriously hurt. The work of raising the Avenue walls has been going on day and night for the last weeks.

The traction souks are all drawing large crowds. At Luna Park this week John Duss and his great musical organization will be heard again, which proved so successful last week. The Five La Pearla, aerial gymnasts, will be the feature of Luna's out-of-door circus.

JOHN T. HEWES.

BALTIMORE.

The Season Opening—The Parks Still Popular—New Theatre.

(Special to The Mirror.)

BALTIMORE, Aug. 21.

Joe Welch appears at the Holiday Street Theatre this week in *The Peddler*. Next week it will give place to *Her Wedding Day*.

Owen Davis' new drama, *The White Caps*, treats of a problem confronting the authorities in many of the Southern States as a result of the growth and strength of the famous Ku-Klux Klan. It is a protest against lawlessness, and is vigorously presented at Blaney's Theatre by a competent company. The *Life That Kills* is the underline.

The opening of the season at the Monumental occurred at the matinee this afternoon. The house has been thoroughly renovated, the Jolly Girls is the attraction, and the performance abounds in clever vaudeville and catchy music. Next week, the house will be given over to the Baltimore Beauties.

The Royal Artillery Band continues its concerts at River View. The Battle of Santiago, a fireworks spectacle, is also given.

A good bill is presented at the Casino at Electric Park. Perry Corvey, the musical clown from the New York Hippodrome; the Zoellers, from the New York roof gardens; the Nevados, from Hammerstein's; Rags and Benedetto, from Keith's; and Eugene Soule, from the Aerial Gardens, and Peirce and Schack being the stars. Madame Therese Dorgeval next week.

The informal opening and public inspection of the new Hotel Kernan will take place on Saturday evening, Sept. 2. On this occasion the trinity of buildings owned by Mr. Kernan will be thrown open for public inspection. They comprise the Maryland Theatre, the Auditorium, which is entirely new, and the Hotel Kernan. Jean Kernan, son of James L. Kernan, has been appointed manager of the Auditorium. His brother, Joseph Kernan, will manage the Monumental. The investment of Manager Kernan in the two theatres and the Hotel Kernan is said to be \$1,500,000. HAROLD RUTLEDGE.

THE STOCK COMPANIES.

Tyrone Power and Edith Crane closed a successful three weeks' engagement at Elitch's Gardens, Denver, on Aug. 19. Maude Fealy has been re-engaged for the Bellows company, and will open Aug. 20 in Madame Sans-Gene.

Fulton Brothers Stock company closed its ten weeks' engagement at the Oliver Theatre, Lincoln, Neb., on Aug. 12, and will open again at Washington, Kan., on Aug. 21. The company has secured the Western rights of Tolstol's *Thou Shalt Not Kill*, and will make a special production of the play.

John D. O'Hara and Margaret Maclyn, of the Majestic Theatre Stock, at San Francisco, Cal., have completed a continuous season of fifty-two weeks, and they have been re-engaged for another year by Manager H. W. Bishop. Mr. O'Hara and Miss Maclyn are the only acting members left of the original company that opened the theatre Sept. 3, 1904, except Robert Morris, the stage-director.

The Huntington-De Beyer Stock company will commence its season Sept. 4 at the Academy of Music, Lowell, Mass., where it is to locate permanently. The Academy has been completely remodeled and is now a very handsome playhouse. By Right of Sword will be the first bill. Wright Huntington and Severin De Beyer will alternate the leads, and have secured for their support A. C. Henderson, Frank Griffith, Howard Russell, Thomas Walsh, Isabelle Fletcher, Mabel Estelle, Marie Curtis and Amy Lane.

R. C. Turner closed last week with the Albee Stock company at Providence, and will soon start rehearsals of the Keith Stock company of Pawtucket, R. I., as he has been secured as their stage-manager. The later organization reopens Labor Day with *The Charity Ball*.

Curt's Dramatic company has closed its Summer season, and the members of the company have been enjoying a vacation at W. H. Curtis' Summer home at Fox Lake, Wis. The regular season opened last Saturday night at Waupun, Wis.

SAID TO THE MIRROR.

Col. T. ALSTON BROWN: "In the obituary of Col. F. B. (Ferry) in *The Mirror* it was said that he leaves a wife and one child. Mrs. Owen Ferry, professionally known as Rosita De Forest, died at her father's home in Carlisle, Pa., on July 13, 1905, from the bursting of a blood vessel. She was descended from the famous Brian Allen, and was a clever artist."

ACTORS' CHURCH ALLIANCE NEWS.

Klaid B. Masters was hostess at the Thursday afternoon tea of Aug. 17. Among those present were Maude A. Scott, Boston chapter; Jean H. Corvillo, Clevelander; Lasee Studwell, William Edition, Annette L. Place, Mrs. J. Alexander Brown, Mrs. Hudson Liston, William W. Brown, Mrs. Adele Chere Greenfield, Mrs. S. Charles, Marie Taylor, Colonel L. W. Finlay, of Memphis chapter; Mrs. Maggie Breyer, Chas. T. Catlin, Mrs. W. C. Dornan and Edith Tutten.

The directors of the New York Chapter will meet on Wednesday, Aug. 30, and the National Council on Friday, Sept. 1.

On Sunday evening, Aug. 20, at Santa Cruz Lodge, in the Catskills, Charles T. Catlin, president of the New York Chapter, gave an address on the principles and plans of the association, taking as his general subject "The Actors' Church Alliance, Its Significance, Its Attainments, Its Needs, and Its Hopes."

A successful entertainment for the soldiers at Fort Hamilton, given on Thursday evening, Aug. 17, included, in addition to eminent musical talent, several well-known members of the Alliance in humorous and other elocutionary selections. The arrangements were under the general management of Jennie C. Wilder, assisted by B. Russell Throckmorton, of the New York Chapter. The hostess of Thursday, Aug. 24, will be May Kintzing.

The Boston Chapter of the Actors' Church Alliance, desiring to increase the efficiency and scope of its work along practical lines for the members of the profession, proposes to hire a house in the down-town section of the city, near the theatres, place the same in charge of a competent matron and rent the rooms at a moderate rate to actresses who play there from time to time. The purpose is to make everything as homelike as possible, call the house "Gilbert House," in memory of the late Mrs. Gilbert, and give the guests more of the influence of home.

OBITUARY.

Giuseppe Nicolao, director of grand opera in New York city in the late forties, the fifties and the early sixties, died at his home in this city August 14 of the age. He was born eighty years ago in Palermo, was graduated from the College of Music in that city and for several years was an instructor at his alma mater. The stories of success he heard from America induced him and several singers to form a vocal company, with which he came to New York. The venture was ill starred and after it was abandoned Signor Nicolao devoted himself to teaching. Adeline Patti had made her debut as a child of nine singing "Home, Sweet Home" and Signor Nicolao, who had a clear and simple songs such as she has since used for encores. Max Strakosch placed her, when she was fifteen years of age, under the care of Signor Nicolao and for two years she studied operatic roles. She was equipped with a knowledge of Latin and Italian, and a member of Seville, and Sonnambula. Signor Nicolao was conductor at the Academy of Music fourteen years. Then he went to the South American republics and to Cuba with his own opera company, winning the full measure of artistic success but failing to gain wealth. He returned to this country and was for several years associated with Colonel Mapleson. He organized another company, which came to grief in Detroit. The music lovers of that city induced him to remain there and teach singing. For ten years he taught in the Michigan city, and finally, at the age of fifty, returned to New York. He found conditions greatly changed and that he was too old to compete with the younger teachers. He devoted his days and almost his nights to composing, and among his papers is the opera of Puccini, which is said to be a remarkable musical work. Signor Nicolao's "Ave Maria" and his trio "Ti Prego O Padre" are well known to students of their music. Two years ago he was obliged to give up teaching, when he underwent an operation for the removal of a cataract of the right eye. Since then his health failed steadily. His widow survives him.

Mrs. Peter F. Dalley died suddenly at the home of her sister, Mrs. William H. West, at Bensonhurst, Long Island, on August 14. She had seemed perfectly well the day before, but she had suffered from cardiac weakness at intervals for three or four years. Before her marriage Mrs. Dalley was Mary E. Hanley, sister of Mrs. William H. West, widow of the minister, and of Mrs. John F. Donnelly. She was married twelve years ago, and she and Mr. Dalley celebrated the anniversary of their wedding on July 27. Though Mrs. Dalley had never been on the stage, she traveled with her husband much of the time when he was on the road. When she was not on the road she lived with her husband, who was devoted. Mrs. Dalley was forty-one years old. The funeral was held Thursday from St. Mary's Church, Bensonhurst. Following the funeral services a solemn high mass of requiem was sung. The Rev. Father McGee, pastor of the church, officiated at the funeral address. Four carriages, each of which had been sent, many of them from theatrical people in all parts of the country. Mr. Dalley also received dozens of letters and telegrams from those far distant to the present. Among the mourners were Mrs. William West, Mrs. Donnelly, Emma Hanley, and Mrs. George Dalley, sisters of the deceased; A. Hanley and J. Hanley, brothers; Robert Dalley, Mrs. Hanley, Mrs. Short, Mr. and Mrs. Walter McCutcheon, and Miss Shon. The funeral was held in a plot alongside the grave of the late William West. Among those present at the church were former Sheriff William J. Butting, Mr. and Mrs. Charles Ross, Mr. and Mrs. Fred Hallam, George Condit, Tom O'Rourke, Mr. and Mrs. Ed. Corbett, Joe Weber, Ed Rice, Chas. Rice, Mr. and Mrs. Ed Rosenbaum, George Middleton, Jim Young, Almee Angello, Louis Cohen, John Haggerty, Frank Conville, Joseph Crossman, of Indianapolis, and Billy Driscoll.

George F. Jacobs, a pioneer of California and the last of the old theatrical managers of the coast, died Aug. 11 at Nevada City, Cal., in his eightieth year. He was in the theatrical business in New York before he went West in 1852, and was on the free list in the old Bowery Theatre sixty years ago. He started the Nevada City Theatre in the early days and had been connected with it ever since. Besides his theatrical ventures he was for many years a partner of United States Senator Allen A. Sargent in his mining ventures. Both of them took from the Quaker mine a large fortune. He was a native of New York in the Comstock, the celebrated Consolidated Virginia and Yellow Jacket fields. In the early seventies he was the owner of noted trotting horses and made the circuit with one of them. He was the political boss of Nevada County during the seventies and eighties. Alexander M. Griswold, son of Jennie Griswold, was instantly killed on Aug. 8 by a fast express train while crossing a railroad bridge at Port Chester, N. Y. The deceased was thirty-three years old and for the past seventeen years had been engaged in amusement business. For a number of seasons he was the manager of Lucier's Minstrels, Primrose and West's Minstrels, Hoyt's Milk White Flag, and other theatrical companies, and was also for three seasons connected with Forepaugh and Sells Brothers' Circus and two seasons with the Barnum and Bailey Circus. The past season he was at the New York Hippodrome. He was generally known as Zanda.

Oella Hawley, who was a member of The Little Debus company, was found dead in her room at a boarding house last Monday. She had left the hospital after an operation for appendicitis only a week before, and her death was held to be due to heart failure caused by the hard work of rehearsals in her weak physical condition. Miss Hawley, who was known on the stage as Oella Ward, came from Lancaster, Pa., four years ago, in so on the stage, and after an arduous experience in the chorus was to have her first speaking part this year. It was said that her relatives live in Massachusetts.

Mrs. Blanche Marden Dunlop, wife of A. P. Dunlop, formerly dramatic editor of the New York *American*, died at her home in New York city on Aug. 13. Mrs. Dunlop was the daughter of and late Fred Marden, the dramatist, and inherited much of her father's talent as a writer. At the time of her death she was at work on two new plays which were expected to be produced this season.

Leah Jacevitz, formerly a noted Russian musician, died at Dartmouth, O., Hospital last Thursday at the age of sixty-six years. While touring the United States with an opera company thirty years ago Mr. Jacevitz lost his mind and his knowledge of music. Some months ago he regained his intellect and organized a band among the patients at the insane hospital.

John Whitely, father of John Whitely, Jr., manager of The Hurley, Mass., died at the Hurley Settlement, at Hurley, Mass., on August 12, in his eighty-sixth year. Members of the companies with which Mr. Whitely, Jr., has been connected remember his father, who for years was a prominent figure and an elder in the Shaker colony.

Robert Wynne, a variety actor, who had been playing in a theatre on the boardwalk at Atlantic City, N. J., was drowned in the surf there Wednesday afternoon. Life guards recovered the body, but failed to bring the man back to life.

Mrs. Ben N. Johnson, whose husband was formerly with Richard Mansfield, died last Thursday at Toledo, O.

AT THE THEATRES

To be reviewed next week:

EAST DAWSON.....Wallack's
THE PEARL AND THE PUMPKIN.....Broadway
A MAKER OF MEN (old act).....Lycium
HEARTS OF GOLD.....American
CUSTER'S LAST CHARGE.....New Star

Majestic—York State Folks.

Pastoral play in four acts, by Arthur Sidman.
Produced Aug. 19.

Myron Cooper.....Ray L. Boyce
Stuart Peter Martin.....James Lackaye
Frank Martin.....Randolph Currie
Hal Murdoch.....Osburne
Rev. Wesley Barnes.....Charles Dade
Zibby Tucker.....Harry Crosby
Lem Dunbar.....Arthur Gregory
Ella Blowers.....Sam J. Burton
Ab Springer.....William Myers
Ben Tuttle.....George W. Mahare
Wick Tilton.....Frank Harris
Oscar Biddle.....George C. Westcott
Orin Truman.....Thomas Parsons
De Lancy Davenport.....George C. Westcott
Tony.....Hart Welby
Widow Miller.....Joseph Crowell
Jeanie Cooper.....Leila McIntyre
Kendine Hubbard.....Eleanor Sidman
Mrs. "Loddy" Martin.....Mills Stevens
Higgins' Girl.....Grace Russell
Jack.....Ethel Morrison
Sadie.....Gordon Johnson

After much wandering, York State Folks came to the metropolis last Saturday night for the first time, and were welcomed by a large and cordial audience.

The story they had to tell was noteworthy for having no deep-dyed villain or sobbing lady with a black past and a black gown. In fact, there was no cause for black, for all these country cousins had evidently come to town for a good time. Like all country stories, their jokes seemed apologetic and reminiscent, but they looked their parts so well and amused so decidedly that they were readily forgiven for strenuous efforts to please.

It was a weak string of plot on which Arthur Sidman strung all the bright country episodes and the characters he has found so effective in his triumphal vaudeville campaign. There is a sentimental old bachelor who builds organs for a livelihood. He has a pretty niece who is loved by the son of the local capitalist, a wagon maker. The maker of organs votes for a railroad against the wishes of the magnate maker of wagons. They quarrel, and the youth is forbidden the house, but succeeds first in borrowing one hundred and fifty easy dollars from the tax funds held by the sentimental but unbusinesslike old bachelor. Of course, the capitalist father calls the lender to account, as they are from the town funds, and there is a threat of the constable. The son, when offered the choice of home or the girl, of course chooses the girl. Papa is not really as hard at heart as he pretends to be, and cannot stay away from the resultant wedding, especially as that same railroad has made him richer. All ends happily, with happy couples in each other's arms.

The final dream scene, like a parlor tableau, shows the old bachelor asleep in a ruddy glow, with a very discordant choir singing behind the scrim at his church organ that has just been bought in Rochester.

The play would gain much in long life and vitality if it had the real backbone and red blood of a plot. At present, it only seems an elaborated vaudeville sketch padded with balms of provincial episodes and the shavings of rustic talk. There is a half-hour of chatter at the beginning that means little, and could be lopped off with the same gain that cutting a dead branch has on the vitality and appearance of a tree. The very lack of a strong story of sincere truthfulness and grip handicapped the actors greatly, but many did remarkably well under their odds, and succeeded in making it a bright entertainment. Ray L. Boyce was the organ maker cleverly in looks and art, but occasionally seemed to have listened too long to the one Aunty stop of his own instrument. James Lackaye had force and repose, but an unfortunate vocal method. Randolph Currie was better in his many moods than his sentimental ones. Osburne Searle added a dashing lover, admirably foiled by the country beau of Harry Crosby, that won many hearty laughs. Charles Dade had the repose and dignity of his cloth, though why he should be made up as an Episcopal clergyman as is always the case in rural plays of a locality where high church is rare, is a vexing question. Arthur Gregory made a hit with an accurate delineation and a make-up that was artistic to the very last stitch of his much bepatched "panta, and was well aided by the clever work of Sam J. Burton as his sleepy friend. William Myers, as leader of the Excelsior Silver Cornet Band, George W. Mahare as the postmaster who reads all the postal cards, Frank Harris as the stage driver, George C. Westcott and Thomas Parsons made the most of their bits in appearance and action as Rube types. Joseph Crowell acquitted himself faithfully as Myron's sister, and Mills Stevens was true to the life of the meek wife of a hugely vital village type. Leila McIntyre was the pretty sweetheart and showed the sincerity of feeling her former work has prepared her many admirers to expect. Eleanor Sidman portrayed the village belle with saucy piquancy and charm. The three children were unusually good and could give their elders many pointers in the value of simple methods and straightforward beauty of reading, especially that clever little Gordon Johnson, who delighted the audience with that truth that is the keynote of art.

Proctor's Fifty-eighth Street—A Woman's Sacrifice.

Drama in four acts adapted by Lawrence Mars-ton.
Produced Aug. 14.

Leona Di Castiglioni.....Adela Block
Madame Bonbon.....Louise Mackintosh
Mademoiselle Vouloir.....Anne Scott
Philippe Bonbon.....William F. Carleton
Oscar De Lorraine.....Victor Addison
Monsieur Bonbon.....Harold Hartwell
Antoine La Valliere.....Charles Arthur
Lustig.....Robert Cummings
Inspector Delamorte.....George Howell
Doctor.....David Thompson

The audience at Proctor's Fifty-eighth Street Theatre seemed to like this play at times, and greeted their favorites enthusiastically, although the work was a somewhat crude adaptation from the French. In its fugitive form it loses much of the good old essence of devilry that made this kind of story once popular in France.

There is a pretty woman who came to Paris a peasant from Spain, but she allowed a suave gentleman to place her and establish her in a Parisian flat. At the time of the opening of the play, in 1860, Napoleon III is paying her rent and surrounding her with paper flowers. The effect of his Majesty's adoration in America is shown by the Fifth Avenue costumes of 1905, in which he dresses her and the rest of the cast. He made her discover a count and chief of police, and this person sold her readily to royalty, but becomes mad with jealousy when he finds she really loves Philippe, so the villain orders his ex-mistress to help him to ruin the youth. She refuses. "Ah! ha! she loves him!" he shrieks in an aside. He uses threats. She pretends to acquiesce. He tells her it can only be done by making Philippe poor. To this end he orders her to get Philippe to buy Steel Preferred stock or something equally strong in water, but on no condition to invest in cotton, as it is going up. At the end of the first act Philippe proposes marriage and at her request promises her to invest his all in cotton.

The second act is in a banking house. It has been learned that there is a dropped stitch in cotton or a Government leak, and the bottom has dropped out. The villain was worthy his job and knew a loving woman well enough to know she would recommend cotton because he told her it would do her lover good. He blows his mirthless "ha! ha!" of triumph in her shell-like ear. But she is game and generous and throws all her

fortune into the market and forces the price up so fabulously that her lover makes the fortune she loses. The villain has secured the plans of the Government fort and bribed an old analytic into swearing that they were bought of Philippe that he can have him shot as a traitor. The lady has been married in the meantime and brings her bridegroom home, only to fall into the trap and handcuffs of the chief of police, who is in charge of her house. When the chief gets the bridegroom secured he laughs his hate at him and tells him all the unpleasant facts about his bride. The very rankness of this scene made the audience think it strong. It was but only to the nostrils. She saves her newly wed husband from death by killing an old Jew who had the plans. When the villain catches her at this and corners her she kills him, but receives a dagger thrust as the curtain falls.

The villain dies, but "the evil men do lives after." The programme says it is an hour later, but the pretty heroine has carefully dressed herself in a charming negligee in which to die after being cut by the villain. Husband is pleased at being freed, but miserable because of the documents that prove her history. She confesses her truth, and in his rage at her soiling his name he proceeds to dust all the articles of furniture with her dainty negligee, shrieking "Now die!" As there is nothing else to do she does this as prettily as possible, with the fall of the final curtain.

Of course there could be no real sympathy in an American audience with a soiled bride deceiving her husband as to her past, however much money she may have spent to make him prosperous, but Adele Block did the most possible with her impossible part. Perhaps it was because she knew it was so unreal that she did not insist on the listeners hearing the words of the part she looked so prettily but didn't enunciate audibly.

William F. Carleton was handsome but indistinct. Louise Mackintosh pleased with her artistic placing of portrayal before personal vanity. Anne Scott was witty as the part that demanded this characteristic. William Norton was villainously good; keen as a razor, he might have gained by knowing the role was strong enough to carry him without so much effort, and that it would have gained by greater repose. Harold Hartwell had dignity as the banker. Tickers and paper tape are as out of the date of 1860 as the costumes and the pronunciation of French words was unlike French. Robert Cummings won appreciative applause by his portrayal of the paralyzed Jew.

Murray Hill—Papa's Boy.

Musical comedy in three acts, by Frank W. Lloyd.
Produced Aug. 19.

Professor Bluffen.....Charles Bowser
Dolly.....D. J. Sullivan
Dolly.....Harry B. Lester
Jack Flyboy.....W. J. Samuels
Captain Doolittle.....G. R. Raymond
Mrs. Doolittle.....Sue Belle Mead
Polly.....Lois Arnold
Madam Tiptoe.....Elizabeth Hess
Pearl Dexter.....Mollie E. Rogers
Mabel Batten.....Grace Paulding
Elsie Early.....Etta Mints
Dorrie Dimple.....Beck Ryeford

Charles Bowser's comedians made their initial appearance at the Murray Hill Theatre last Saturday night in a new musical comedy, entitled Papa's Boy, responsibility for which was accepted by Frank W. Lloyd, manager of the company. The house was well filled. A new entrance on Forty-second Street, not yet completed, was used for the first time, and gave the theatre a right to claim relationship with the more pretentious houses further west on the street.

The play is a farce of the Hoyt type, with interpolated songs and a small chorus, but it is lacking in bright lines and natural humor, and the plot moves without much vigor until the last act. Dolly Crankie, reared by a doting mother, tries to cut loose from the apron strings and is aided by a boy chum, his private tutor, Professor Bluffen, and his father, who is disgusted with his wife's method of rearing children and wishes Dolly to become "Papa's boy." A jealous Captain Doolittle also gives his services. Dolly is constantly pursued by a stage maid named Polly, upon whose photograph Dolly has written a promise of marriage by mistake, intending it for Pearl Dexter, one of Madam Tiptoe's manicure girls. Any attempt on Dolly's part to honestly announce his independence is frustrated by this photograph. A side door to Dolly's study gives an opportunity for many escapades, and permits the entrance of Madam Tiptoe and her girls. At the close of the second act Madam Tiptoe, hidden in one room, and Mrs. Doolittle, who feels as an aunt toward Dolly, hidden in another, affords the first complication of the play's action. In the last act Captain Doolittle, after a fit of jealousy, discovers his wife to be faithful, Dolly clandestinely marries Pearl, receives the blessings of his parents, and buys the photograph from Polly, and Professor Bluffen discovers that Madam Tiptoe has long lost wife, who being prosperous, he forgives. Songs of no great merit are given place in each act. With two exceptions these were written by Harry B. Lester, who plays Dolly. A dreaming song, "Don't You Wish That You Were Me," sung by Mr. Lester at the beginning of the third act, seemed to catch the fancy of the audience.

Charles Bowser as the Professor did very good work in a part that gave him little opportunity. Harry B. Lester as Dolly was not particularly pleasing and lacked vivacity. D. J. Sullivan as Dolly's papa was much more satisfactory. Lois Arnold played the role of Polly stolidly and sang in much the same way, but gave evidence of more life in her dancing, which showed grace but lack of training. Florence Edney as Mrs. Crankie and Sue Belle Mead as Mrs. Doolittle filled straight comedy roles satisfactorily. W. J. Samuels as Jack Flyboy, Dolly's chum, had a dance that aroused applause, but suffered for the lack of lines and homeliness. Elizabeth Hess as Madam Tiptoe and Mollie E. Rogers, Grace Paulding, Etta Mints, and Beck Ryeford as the manicure girls were but little in evidence.

The play lacks snap and incident, and the players seemed to realize it. With changes that will suggest themselves the piece may be made attractive.

The play for next week is Paris by Night.

Fifth Avenue—Zorah.

Melodrama in four acts, by Edwin Arden.
Produced Aug. 14.

Israel Franco.....Edwin Arden
Michael Petroff.....J. H. Gilmore
John Orville Slaughter.....H. Dudley Hawley
Benjamin Smith.....Edmund Lyons
Fedora Radova.....John Harrington
First Cavalry.....H. John
Dumb Angel.....Geoffrey Stein
Ben Kara.....Claude Cooper
Mordca Strakoch.....William Herbert
Dorack.....H. Williams
Rouloff.....R. E. Neill
Overseer.....Colly Campbell
Lieutenant Wolmar.....Albert Vesale
Major Rign.....L. Roberts
Dr. Kraus.....M. Mario
Zorah Strakoch.....Victor Addison
Wilhelmina Smith.....Daisy Lovering
Natalie Petroff.....Mary Hungerford
Nestrock.....George Manning
Noncommissioned Officer.....E. W. Lyons

That Edwin Arden is a clever dramatist as well as a talented actor was illustrated last week, when his play, Zorah, originally produced at the Lycium Theatre, Rochester, on Aug. 29, 1899, was shown for the first time in New York. Mr. Arden appeared in the leading male role, and won the double success that comes to an actor-author by giving a very fine performance of a rather difficult part.

Taking Russia as a background, Mr. Arden has painted a picture of life in that country that has many human touches and appeals strongly to the emotions. The story concerns Zorah, a young Jewish girl, who is persecuted with the attentions of Petroff, the Governor. Rabbi Israel Franco loves her and thwarts the villainous Petroff in his designs upon the girl. Franco, Zorah and her father are sent to Siberia, but when the plague is threatening in Moscow Fran-

co is liberated, as the Governor has heard that he has wonderful power as a healer. Franco declines to leave Siberia unless he is accompanied to Moscow by Zorah and her father. When they reach Moscow, Franco learns that he is expected to heal the little daughter of the Governor, who is at the point of death. He makes the stipulation that no matter what may be the outcome of his efforts to cure the child, Zorah and her father must go free. At first, when he ascertains the identity of his patient, he refuses to attempt to cure her, on account of the suffering caused by her father to those in whom he is so deeply interested, but when Zorah assures him that no real harm has come to her through the Governor, he agrees to do all he can. The child's life is saved; the Governor is repentant and Zorah and Franco are set at liberty to begin life anew. The sensation of the play is an explosion in the silver mines in Siberia, in which Zorah loses her sight. This was well managed and made a thrilling effect. There is some comedy in the play that helped to lighten the prevailing gloom.

Mr. Arden played Franco with dignity and force, and gave weight to the many strong speeches in the part. Victoria Addison, especially engaged for the part of Zorah, was effective, especially in the third act. J. H. Gilmore was admirably villainous as the tyrant, Petroff, and added another to his long list of hits. H. Dudley Hawley was breezy and amusing as Slaughter, an American traveling in Europe. Daisy Lovering was charming as Wilhelmina Slaughter's sweetheart, who is also seeing the lights in charge of her garden. Edmund Lyons, as Benjamin Smith, and Geoffrey Stein as Dumb Angel did good work. The scenery was elaborate and the play was carefully staged under the direction of Will J. Dean.

At Other Playhouses.

MADISON SQUARE.—Blanche Walsh in Clyde Fitch's strong play, The Woman in the Case, opened the season at the Madison Square Theatre last night (Monday). Since the four months' run last season there have been a great many changes in the cast, only five of the original company remaining, these being, besides Miss Walsh, Eleanor Cary, Dorothy Dorr, William Wadsworth, and William Traves. The new names are Grace Gibbons as Elsie Brewster, Kathryn Bell as Dora Miller, John Patriquin as Louise Lane, Martin Aslop as Julian Rolfe, Frank Sheridan as Mr. Thompson, Leonard Ide as Jimmie O'Neil, Harry Rogers as Louis Klauflsky, James Du Sang as the attendant, and Frank R. Wright as the policeman.

WEST END.—Texas, a Western melodrama that brought crowds to the Fourteenth Street Theatre last season under the name of A Texas Ranger, was the opening attraction of the season at the West End Theatre last Saturday night, Aug. 19. Upward audiences seem to find the play as attractive as did those at the Fourteenth Street last year. The cast is practically the same. Ernest Allen playing the part of Texas West, and Florence Lester appearing in the role of his daughter. The part played by Sydney Ayres last year is this season well taken by Jack Drummer.

GRAND OPERA HOUSE.—Woodland, the popular musical fantasy of last season, opened the season at the renovated Grand Opera House last Saturday night, Aug. 19, to an audience that filled the house. Greta Rieley has the role of Lady Peacock, formerly played by Emma Carus. Helen Hale is seen as Jennie Wren, and Harry Bulger is again the chief funny man. Owing to a strike at Andersonville, Ind., the new chairs ordered for the house are not yet in place.

METROPOLIS.—The Metropolls opened its doors last Saturday night with Hal Reid's new play, A Runaway Boy. Owing to a broken collar bone, Joseph Santley was unable to appear, his part being very acceptably taken by his brother, but the management promised that he would positively appear this week. A review of the performance will therefore be deferred until next week, as the young star's presence is practically essential to the play.

THIRD AVENUE.—Ruined Lives, a melodrama of the kind that appeals to this house's audiences, is the bill at the Third Avenue Theatre this week.

THALIA.—At the Thalia Theatre this week the melodrama, The Life that Kills, is attracting large audiences.

LYCEUM.—The Lycium Theatre, with Mrs. Leflingwell's Boots as the attraction, opened for the season last night (Monday). With two exceptions the cast is the same as last season, the newcomers being Mr. Harmon and Mr. Burbeck. A one-act play A Maker of Men, a review of which will be given next week, preceded the comedy.

PROFESSIONAL DOINGS.

Albert Parr, late of The Yankee Consul, has returned from Moosehead, Maine, where he has been spending the summer.

Frederic Sumner has closed his summer home at Asbury Park and left to join the Belasco forces at Portland, Ore.

Tom Waters, who is now starring in the musical farce-comedy, Neighboring Neighbors, recently visited Thomas H. Shea at his summer home in Maine.

James J. Boyd joined the Tom Waters' Neighboring Neighbors company at Ellsworth, Maine, replacing Frank L. Brown.

Boy Applegate has canceled his engagement with Al. Wilson.

Cheridah Simpson was badly hurt about the arm and wrist at Chase's Theatre, Washington, last week by coming in contact with a poorly insulated electric wire.

Francisco Tamagno, the noted tenor, is dying at his home in Varese.

Ernest Lambert, one of the new members of Joe Weber's company, has returned from his home on the Thames, near London.

CURRENT AMUSEMENTS.

Week ending August 26.

AERIAL GARDENS—Lifting the Lid—12th week—67 to 72 times.
ACADEMY OF MUSIC—Way Down East—3d week—13 to 20 times.
AMERICAN—Hearts of Gold.
BROADWAY—The Pearl and the Pumpkin—1st week—1 to 7 times.
CIRCLE—Wine, Woman and Song.
DEWEY—Lone Sybil Burroughs.
EDEN MUSE—Figures in Wax and Vaudeville.
FOURTEENTH STREET—Billy & Van in The Grand Boy.
GOTHAM—Irwin's Majestic.
GRAND OPERA HOUSE—Woodland—1st week.
HERALD SQUARE—Sam Bernard in The Rollicking Girl—17th week—111 to 117 times.
HURTING AND SEAMON'S—Opens Aug. 26—Vaudeville.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Frank Daniels in Sergeant Bruce—71 weeks—2d week—6 to 14 times.
LYCEUM—Mrs. Leflingwell's Boots—1st week—1 to 7 times.
LYRIC—Jefferson De Angella in Pantana—31st week—253 to 260 times.
MADISON SQUARE—Blanche Walsh in The Woman in the Case—1 to 8 times.
MAJESTIC—York State Folks—1st week—2 to 9 times.
METROPOLIS—The Runaway Boy.
MURRAY HILL—Papa's Boy.
NEW STAR—Custer's Last Charge.
NEW YORK—George M. Cohan in Little Johnny Jones—4th week—23 to 25 times.
NEW YORK ROOF—When We Are Forty-one—11th week—61 to 66 times.
PARADISE ROOF—Evenings, Vaudeville.
PROCTOR'S FIFTH AVENUE—The Diplomat.
PROCTOR'S FIFTY-EIGHTH STREET—Zorah.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The Gunner's Mate.
THALIA—The Life that Kills.
THIRD AVENUE—Ruined Lives.
VICTORIA—Matinee, Vaudeville.
WALLACK'S—Commencing Aug. 22, Raymond Hitchcock in Easy Dawson—1st week—1 to 7 times.
WEST END—Texas.

AT SUMMER PLACES.



Murray Woods, Charles Young, and W. H. McGowan of Mount Clemens.

Walter Thomas has been spending the summer, since his return from England, at Oyster Bay. He begins rehearsals with Henrietta Crossman this week.

Charles E. Bloomer is summing on the island of Nantucket. Mr. Bloomer has been engaged by Kane, Shipman and Colvin to play the part of Rev. James Bartlett in Cousin Kate, supporting Alberta Gallatin.

Mr. and Mrs. Harry Leighton and family are staying at the Brandon, Atlantic Highlands, during the rehearsal of the Robert B. Mantell company, of which Mr. Leighton is a member.

Fanny Cannon is visiting Sea Girt, N. J., where the national meeting of expert riflemen from the Army, Navy and Militia is now being held. Miss Cannon's brother is Lieutenant K. V. Casey, the crack shot of the Seventy-first Regiment, N. G. N. Y.

Samuel D. Merrill, leading man for Melbourne MacDowell, has closed his summer engagement at St. Louis and is resting at his summer home, "Valley View," near Danville, Ill. After a few days' fishing and fighting mosquitoes along the Wabash he expects to come to New York to make arrangements for the coming season.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) have finished their summer engagement at Proctor's Fifty-eighth Street Theatre and are now en route to Charlestown, Prince Edward Island, to stay until rehearsal of the Truth Tellers commences on Sept. 4.

A very enjoyable day was spent at Gene O'Rourke's Bide-a-Wee Inn, at Pleasure Bay, N. J., last Saturday afternoon, when Hardy Baruch launched his new steam yacht, Hoboken. The boat was designed by Hardy and built under the supervision of William Lewis. It was christened by three little girls in the family, Isabelle, Simona and Amalie Baruch. The name of the boat was taken from the Baruch shooting preserves in South Carolina. Among those present were Mr. and Mrs. Raymond Teshner, Mr. and Mrs. Brewster, Miss Bergen, Dr. and Mrs. Simon Baruch, Mr. and Mrs. C. M. Baruch, Mr. and Mrs. S. W. Baruch, Norman De Morras, Mr. and Mrs. J. P. Cobb, Cecil Griffin, Jimmie Travers, Miss H. M. Baruch, Elvie Green and Master E. M. Baruch. Many members of the Green Room and Lambs clubs of New York City were present, including De Wolf Hopper, Raymond Hitchcock, Clay M. Green, Sanford R. Nicby, Hollis Cooley, Archie Selmers, Eli Cahn, E. D. Stair, Gus Bothern, George Nicolai, Charles Osgood, Grace Vaughn, Ethel Levey, Lillian E. Cooley, Sam H. Harris, George M. Cohan and others.

Mr. and Mrs. H. Truman Morse have been spending a week at the summer home of F. E. Morse, on the Danvers River, Danvers, Mass.

Charles W. Young writes from the Clementine, Mount Clemens, Mich., under date of Aug. 19: "Well, here it is the latter part of August and more people here than ever and a liberal reward offered for straw hats, as they are a thing of the past for this season, as derby hats, overcoats and wraps predominate. The new professional arrivals include George Slop, manager Opera House, Kokomo, Ind., and Slop's dog and pony show, who is here looking for a location for a 10-cent vaudeville theatre, and I believe it would be a great success here. J. D. Barnes, George Parks, Joseph Barnum, Taylor Davidson, Bert Walker, John Delreche, Sylvia Drake and Mrs. H. Jennings are here for a short vacation. A Country Kid opened the season here Aug. 14 to the biggest house since the opening here of Halien and Hart in Later On, in August, 1891. A Country Kid gave the best performance of any one-night-stand show that has played here in many seasons. Nesbit Scoville was exceptionally good in the title-role. Stetson's Uncle Tom's Cabin will give the school children a treat at its opening performance this afternoon, and likewise their papas and mammas this evening. Bloodhounds, donkeys, ponies, Mackies, Topsis, Little Evas in chariots and thirty dingies gave a fine parade at noon to-day, headed by an excellent band of colored musicians, with Professor Howie as leader. Nick Norton, 'the old reliable,' made his exit for New York last Wednesday. Murray Woods is looking and feeling better than he has in many years. He leaves for New York Aug. 23. In reference to my proposition in last week's letter in regard to a monument for Tom O'Brien, who lies in an unmarked grave in London, will say that Willie Zimmerman and Fisher and Carroll can be relied upon, with myself, for a liberal donation should any one start a subscription. Am glad to report Mrs. Joe Carroll is rapidly improving with each bath. Since William H. McGowan, The Mirror correspondent from Urbana, Ohio, was here he has sent me several comical letters."

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GOSSIP OF THE TOWN.



The above photograph shows Harry Corson Clark's method of advertising himself throughout the West, where they look for his coming with much the same eagerness that a circus is anticipated. On Aug. 1 he closed a season of ten months, one of the most successful seasons in his career, in spite of the tremendous jumps he made. He took his company of fifteen from New York to Houston, thence to Salt Lake City, Denver, Minneapolis, St. Paul, Duluth and Omaha, and then to Pueblo for the Summer, traveling in all 11,139 miles. Mr. Clark will spend a short vacation at his home on Riverside Drive, New York City, where he arrived last week, before starting out on this season's tour.

Little Johnny Jones baseball team and a team composed of alleged players from Broadway met at the American League Park Friday and played nine innings. The score was 14 to 1 in favor of Little Johnny Jones.

Flo Mendoza and Baby Isabel have returned from Long Branch, where they spent the Summer, to begin rehearsals with Human Hearts (Eastern). This will be their third season with W. E. Nankeville.

Isabel Irving has decided to renounce starrng during the coming season and has accepted an important role in Viola Allen's production of Clyde Fitch's play, The Toast of the Town. Miss Irving lately returned from London, where she was to have starred in The Crisis, under Charles Hawtreys management, but the negotiations fell through owing to the inability to secure a suitable theatre for the production.

Edgar Healy has been engaged by Dudley McAdow to act as press representative for Kellar, the magician, during the coming season. The season of the Kellar company commences on Sept. 8 at Trenton, N. J., and will continue for forty weeks, playing the principal cities in the United States, after which time the great magician intends to visit Australia, being under contract to play the two principal cities of that country.

Charles W. Lane, who was highly praised for his portrayal of the physical culture teacher with Mrs. Black in Back last season, has just returned from London. Mr. Lane is considering several propositions and will probably be seen in musical comedy this season.

Louis James arrived in New York Sunday from his Summer home at Monmouth Beach to begin rehearsals of Virginia, a revival of which will be inaugurated at Ford's Opera House, Baltimore, Sept. 4.

The Shuberts are completing plans to move Fantana to another theatre when De Wolf Hopper comes to the Lyric. Fantana is already approaching the record for musical comedy runs, and it is expected that the piece will continue popular several months longer.

Mrs. Fluke returned to New York from her sojourn in California in time to meet Harrison Grey Fluke on his return from a tour of the continent, and will divide the time before beginning rehearsals of the Manhattan company in Leal Kleschka, late in September, between her retreat in the Adirondacks and a country club near New York where it has been her custom to spend a part of the Summer for several years. Incidentally she will study Rupert Hughes' new comedy, What Will People Say, in which she and the Manhattan company will begin their annual engagement at the Manhattan Theatre after her tour.

Laura Burt, Belle D'Arcy, H. B. Stanford, and Gaiwey Herbert, of Nat C. Goodwin's company, were in a trolley car accident in Brooklyn last Friday night, and Mr. Stanford and Mr. Herbert rendered great assistance in caring for the panic-stricken women and children.

William B. Lewis, the leader of the Indian Band with Custer's Last Fight, mysteriously disappeared at Hartford, Conn., on Aug. 18, and has not since been seen or heard from. He left his clothes, uniform and cornet, and foul play is feared. He has been replaced by Harry Thorne.

Rene Harris, who was with the Savage forces and appeared in Common Sense Brackets, is seriously ill at the St. Elizabeth Hospital, New York, where she will have to undergo an operation.

Charles A. Bigelow had his new automobile wrecked on Broadway Monday by a jolt from a street car. The owner just escaped a serious accident.

Rehearsals of Gay New York will begin on Aug. 28, and the first performance in this country will be given about the middle of September. The principal comedy role, that of a fashionable ladies' tailor, will be enacted by Dan Mason.

The Black Crook is to be revived this season in the popular price theatres under the management of Charles Miller and Max Plohn. It was first produced at the old Niblo's Garden in 1886, and ran for 475 nights.

Martin Sheeley has secured the rights from Edwin De Coursey to produce An Orphan's Prayer. The cast will contain Frederick Bernard, Edwin Percival, Eugene Sargent, Tom Elliott Carpenter, Oretta Alettrus, Gertrude Ritchey, Laurel Love, and Lora Haynes.

Frank L. Perley will send out The Girl and the Bandit, to open Oct. 1, with the best organization and equipment that can be furnished.

The Man with a Hoe is the title of a new play by Daniel Hart that will be produced here this Fall.

Commo Hamilton and Seymour Hicks are preparing a dramatization of the former's new novel, "Duke's Son," for the English and American markets. Mr. Hamilton has also signed contracts with Arthur Bouchier and Cyril Maude to adapt for them certain French plays.

Arthur L. Fanshawe has written the following new plays for the Herald Square Stock company: The Crimson Cross, The Minister's Secret, What Love Will Do, Saved from Sin, and A Colonial Hero, besides his version of Tracy, the Outlaw King.

IN BROOKLYN THEATRES.

Notwithstanding the fact that the seaside amusements are still drawing crowds, a number of the theatres in town are open and the season is now under way.

The Majestic, the first to open, found encouragement in the early start, for a crowded house greeted Buster Brown last Saturday night. All the old favorites were seen in the cast: Master Gabriel, George Ali, Burt Jordan, Al. Lamar and all the others that contributed to make the cartoon comedy a success.

This is the first week at the Bijou, and the Spooner Stock company offers Pinero's The Schoolmistress to open the season. Edna May and Cecil Spooner are warmly greeted.

Payton's Lee Avenue Theatre has undergone a transformation, and when the patrons of this popular house visit it they will hardly recognize the place. The company will remain the same as that of last season, and souvenirs will be given away on Tuesday as usual. The Liars was the play chosen to open the theatre Monday afternoon (yesterday), and the ovation Etta Reed Payton and Corse Payton received was overwhelming. The rest of the company was welcomed back by the large audience present.

The Blue Ribbon Girls start the season at the Star, and the latest acquisition to the company is James Thornton. The new burlesque, From the Laundry to the Stage, is the opener and Bugville Asylum is the afterpiece.

The Dreamland Burlesquers opened the Nassau this week.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Adams, Mabelle, Stella Adams, Ida Adair, Anita Abbott, Pearl Andrews, Charlotte Allen, Cora Ardell, Miss T. Averill.

Bell, Ethel, Mable Burns, Marguerite Blinford, Mrs. Elmer Buffman, Mrs. T. D. Briscoe, Lillian Beyer, Anna Abel Brinker, Margaret Burnham, Julia Brink, Mrs. Lou Bates.

Carden, May, Madeline Clarke, Ada D. Currier, Grace Clark, Mabel Carlier, Alice Chandler, Lotta Crabtree, Mrs. T. P. Cmona, Alice Crowley, Mildred Clair, Dix Caruthers, Meta Caldwell, Winifred Catlin, Sylvester Cornish, Dorothy B. Carter, Gwendoline Coate, Catherine Call, Grace Cameron.

Dodge, Rose, Madeline Delmar, Mona Desmond, Ada Desires, Leslie Deane, Gertrude Davis, Marie Dressler, Edie Darling, Beatrice De Vere, Berna De Vore, Sadie D'Arnell, May Duryea, Norine Dunham, Bertie Dale, Alice Duane, Gertrude Devlin.

Erwin, Louise, Mrs. Emma, Minnie Emmett, Lucy Escott, Madeline Evans, Gertrude Eschelle.

Fay, Eva, Viola Fitzpatrick, Katherine Fisher, Mabel Fryer, Maud E. Foley, Jeannette French, Eleanor Fleener, Florine Parr, Morean French, Pauline Fleischer, Nellie Florent, Mrs. J. A. Fraser, Donna Foster, Winifred Florence, Mathleen Francis.

Gray, Alice, Katherine Gennill, Mrs. J. Gordon, Lillian Grant, Gertrude Gibson, Augusta Gardner, Agnes Gilder, Mark Gilder, Florence Gardner, Lucy George, Bonnie Goodale.

Hawkins, Gertrude, Ella W. Harmon, Helen Hale, Ethel Heywood, Miss B. V. Hamilton, Caroline Hall, Mabel Hastings, Dorothy Hunting, Genevieve G. Haines, Tessie Haynes, Minnie Hall, Rose Hoey, Marysle Harrison, Charlotte Huntington, Margaret Hatch, Hazel May Hall, Grace Huntington, Mrs. Jack A. Hookstra.

Ireland, B. Helen.

Jewitt, Sarah, Iretta Jewell, Sallie Johnson, Edna M. Jeans, Elsie Jenkins.

Keen, Alberta, Josephine Kennedy, Belle Knapp, Kitty Kelly.

Lyons, Gratchen, Kathleen Loftus, Mary Logan, Amber Laward, Olivia Lowe, Rachel Lewis, Marie Lorraine, Zadora P. Lewis, Mildred Lee, Dorothy Lewis, Blanche Leighton, Lottie Linthicum, Anne Lloyd, Eva Lytleton, Violet S. Leo, Effie Lawrence.

Maents, Clara E., Meta I. Mersback, Mabel Moore, Flo Marshall, Louise Meyers, Mabel Montgomery, Vera Markiller, Marion Miller, Ethel Mathews, Dena May, Nina Morris, Mae Martin, Lella McIntyre, Christie McDonald, Regina McAvoy, Adele McNeill.

Nichols, Lala, Lillian E. Norris.

Owen, Minnie, Jane Oaker, Madge O'Brien, Elita P. Otis.

Palmer, Lorie, Agnes Porter, Mabel Pennock, Arline Potter, Jennie Purcell, Irene Palmer, Edith Palmer, Leslie Preston.

Quinn, Bertha.

Raymond, Lizzie B., Leslie Reese, Jane Reed, Lillian Rhodes, Alice Raymond, Minnie Riton, Dorothy Rosemore, Etta Rice, Freda Rice.

Sherwood, May, Kathryn Shay, Nan Siskler, Gertrude Staples, Rose Stuart, Mrs. Allen Shaw, Lillian E. Swain, Marie Shotwell, Mrs. Eugene Stockdale, Mrs. Chas. E. Stout, Olive G. Skinner, Queen Stuart, E. Annette Steele, Norma Seymour.

Taylor, Gusnie, Beatrice Thorne, Catherine Tanner, Ella Thomas.

Wolvin, Grace, Elida Warren, Blanche Webster, Yvonne Ward, Mrs. K. Wielbaum, Madeline Winthrop, Adelaide Warren, Mrs. Stephen Wright, Blanche Whitaker, Crystal D. Willette, Jeannie Winston, Mrs. S. B. Wolf, Edith C. Warren, Helen Ward, Alice Walker.

Young, Phyllis.

MEN.

Acuna, Jose, Geo. B. Alexander, Howard Anderson, R. G. Arthur, T. G. Arnold.

Baum, Herman, Fred G. Berger, Harry M. Burnham, Herb Bethany, Adnan Bellur, J. Brown, Alf Becka, Jas. A. Brady, Jas. A. Beall, Harry Barlow, Chas. H. Bowers, Harry Botter, Alb. L. Baker, Whitney Bennington, O. H. Butler, Phil Bishop, Jack Brickett, A. B. Beasley, Cass Burt, Paul Barnett, Willard Bowman, Stuart Barnes.

Croft, Grant, Edward Crook, Chas. J. Campbell, A. B. Corbet, Jas. Cope, Wm. T. Carlton, W. Crutick, Frank, Forrest H. Coning, Claude Cooper, Pete Curley, Howard A. Cook, Jno. P. Coagrove, P. S. Chinn, W. Comstock, Al. W. Cross, J. J. Conway, Royal Custer, Frank Colfax, Al. H. Canby, J. M. Colville, Thos. Coffin, Chas. W. S. Goodhue, Harry M. Clark, Arthur E. Claire, Jack Chagnon-Carberry and Stanton.

Donna, Francis, Victor E. De Kraly, Jas. L. Daly, Byron Douglas, Geo. A. Dayton, Wilbert De Rouge, Dan'l Dore, Guy M. Dalley, Jno. A. Dewey, W. A. Donnelly, A. C. Davis, Chester De Vonde.

Evans, Edwin, Edmund Elton, W. H. Elliott, Joe Epstein, Klirt Esfeldt, Knute Ericson.

Florence, Will J. Geo. Francis, W. E. Flack, H. C. Ford, E. D. Fairchild, Wilson Forbes, Jas. J. Farrell, Geo. S. Fell, J. J. Fitzsimmons, Frank Farrington, Ed. Foley, Rob't L. Farrier.

Goodwin, Jas. Geo. Fuller Golden, Wm. E. Gillick, Chas. F. Gilney, W. J. Graham, A. E. Gaylord, Wm. A. Graham, Willis M. Goodhue, Harry M. Clark, Arthur E. Claire, L. J. Griffith, Gilmore and Leonard.

Henderson, Joe, Hugh Hartley, Frank V. Hawley, Chas. W. Harris, Stanley Hawkins, Cap't Sydney Hinson, Ernest F. Hawkins, Howell Hansel, Rich'd Hutchins, Brandon Hurst, Wm. Harris, Jack Howler, Percy Hart, Jno. Harding, C. Hagen.

Kingsbury, Geo. A., Earl B. Kent, Geo. Kenney, J. Wood Kennedy, J. M. J. Kane, Lee Kugel, Fred. Knight, Karl Kemp, C. S. Keyser.

Little, Wm. V., Edward Lester, Jas. L. Lederer, Rogers Lyton, Alb. Lando, B. Lytle, David A. Lane, Fred'k K. Logan, H. Loebel, Harold La Caste, Hans S. Levine, Jack Lytle, Frank H. Livingston, Alb. Livingston.

Maynard, Fred'k, Harry Montgomery, Geo. Mansfield, Luke Martin, Jeff Murphy, Wm. Maguire, Edw. Miller, Chas. H. Marvin, M. S. Moore, Fred'k Monroe, Ben S. Meares, Jno. B. Morris, De Witt C. Moth, Chas. Marston, Lawrence Marston, Wm. L. Mallet, J. K. Murray, J. J. Malloy, Fred Mace, Ed Melcombe, Harry MacConnell, Alb. McGovern, Francis D. McGinn, Noble McDonald, Arthur L. McCormick.

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Quinn, Ryan, Neil Quinlan.

Raymond, Chas. R., Robt. Robson, Nat Roth, Wm. Renard, Jack A. Reed, Austin F. Root, Frank Rushworth.

Stanley, Jos., Chas. Seagrave, Chas. Swickhard, Sam'l L. Studley, D. D. Sears, Fernand Sedout, Henry A. Stingley, Will G. Silder, Lee Stieritt, Wm. G. Stewart, Chas. F. Southworth, Fred Sidney, Chas. W. Strine, Edward A. Sparks, Jas. H. Stockdale, Lewis S. Stone, F. E. Spooner, Chas. L. Stoddard, Monroe Salisbury, R. C. Statton, Winthrop G. Snelling.

Turner, Emanuel A., Jno. Taylor.

Vasburg, Harold.

Wood, Jno. B., Bert C. Wood, Frank V. Wilson, R. Warren, Benj. Welch, Walker Whiteside, Morgan D. Wilson, J. M. Wood, Harry S. White, Charlie Wilkins, Thos. E. Whitbread, C. Colton, White Dock Waddell, Guy West, G. A. Warner, Clarence Wiley, Edwin C. Wagner, Bertram Wallis, Arthur L. Wood.

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" 17, Colonial New York	" 26, Columbia Cincinnati, Ohio.	Feb. 4, Keith's Cleveland, Ohio.	" 23, Orpheum Denver, Col.
" 25, Orpheum Brooklyn, N. Y.	Dec. 3, Hopkins Louisville, Ky.	" 12, Temple Detroit, Mich.	May 6, Orpheum San Francisco, Cal.
Oct. 2, Alhambra Harlem, N. Y.	" 11, Keith's New York	" 19, Cook's Op. House Rochester, N. Y.	" 13, Orpheum San Francisco, Cal.
" 9, Gotham Brooklyn, N. Y.	" 19, Keith's Providence, R. I.	" 26, Orpheum New Orleans, La.	" 20, Orpheum San Francisco, Cal.
" 16, Novelty Brooklyn, N. Y.	" 25, Keith's Boston, Mass.	Mar. 5, Orpheum New Orleans, La.	" 27, Orpheum Los Angeles, Cal.
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FRED NIBLO "The American Humorist" Didn't have time to change my ad last week. Was busy untangling fishline. Don't suppose it makes any difference, anyway.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Olympic this week: Hazardous Globe act, Leroy and Clayton, Emma Francis, wireless telegraphy by Captain Blom, J. C. Nugent and co., Aurie Degrell, Hoff and Miller, Raymond Zell, Burton and Burton, Alexander Mennen, Haymarket: Max Fignman and Adelaide Manola, Zetka, Crawford and Gaston, Wilson Trio, Maud Alice Kelly, Georgia Charters Lewis, Shonck Brothers, Marcus and Gertrude, Russell and Sinclair, Royer and French, and Leonard and Barnard. Coliseum: Elmer's Band, Sans Souci Park: Daffy Land at the theatre, concerts, concessions, Blundin on high wire, and fireworks. Bismarck Garden: Creator's Band. Silverview Park: Fain's Fall of Fort Arthur spectacle, concerts and concessions. Bayview Park: Imperial Italian Band. Trocadero: Gay Girls of Gotham. Folly: Burlesque. Items: Fignman and Manola were well received at the Olympic last week; also Blum-Bloomer, Crawford and Gaston, Johnson, Palmer and Johnson, Louis Fisher, and Burton's dog circus. Leslie Sadler did fairly well at the Haymarket, which opened last week with good bill and attendance. Lew Sully made his usual hit, and Allen's performing ape made a big hit. The act of Gardner and Stoddard was clever and very well received. Dr. Freeman, the widely known manager of the Haymarket, is on duty again keeping the handsomest house in town spick and span.

BOSTON, MASS.—Vaudeville houses are much quicker in opening for the season than the regular houses, all being in working order this week, although five of the latter are still dark and some will not reopen for a fortnight. The Columbia opened 19 with the London Gaiety Girls co. The house has been largely redecorated for the season and promises to be an important factor in the amusement season. In the bills are Pat White, Dave Ferguson and Charles Watson, Grace Deane, Clara Adams and Eva Scraborn, Jack Stranna, the Vedmars, and Blumett and Scott. The Lyceum begins with the Trocadero Burlesque, who have Brian, the military juggler, as an added feature, making his vaudeville debut. Others are Boree and Black, the Grahams, Mae Taylor, Al and Mabel Wilson, and Mackie and Walker. Howard Athenaeum: Mr. and Mrs. Mark Murphy are the top-liners, followed by Louis Richmond, Glenroy, the Arnolds, Elroy and Lee, Murphy and Frances, Grace Leonard, the Selmers, Russell and Tillyne, W. W. O'Brien, Nelson and Nelson, Rich and Harvey, the Palmer Sisters, the Imperial Musical Duo, Fred Bowman, Billy Nichols, and the kinegraph. This is the last week of the Festival of Keltia, and as a complement their programme is entirely of a national nature. Robert Hilliard leads the strong bill with As a Man Sows. The other features are the Four Bionas, Rice and Cady, John D. Gilbert, the MacBannas, the Loris Trio, the Laughlins, the Barrett, Herbert Brock, Al Holt, Mowery and Holbein, the Le Band, and the kinegraph. With the stock co. at the Palace there is an old including Thomas Kenna, Al Patterson, Tommy White, Mike Nibbe, Hattie Mills, Marie Bernheim, and Bertha Kenna. This is the last season of the stock co. at this house. Fowell's Minstrel Maids remain at Austin and Stone's, and other vaudeville features are Helen Robinson, Della Hancey, Ida Campbell, Pearl Irving, Grace Masella, Marie and Myra La Perle. Said Fowell is the stock co. at the theatre and appears at Lexington Park this week, while the Gibson Girl reaches Norumbega Park, The Belle of Boston, Madford Boulevard, and the Alabama Troubadours Point of View. Speedy, the diver, returns to Paragon Park and Brian's trained horses furnish the remainder of the open air entertainment.

REVERE, MASS.—Point of Pines (Joseph J. Raymond, mgr.): Unseasonable weather interfered with business 14-19; Kellie and Dot, Hathaway and Wallace, Seymour and Hill, Charles Kenna, Ruth and Budd, Mito Burk Band, and Jennie De Haas. Week 21-27: J. W. Gorman's Alabama Troubadours. Crescent Beach, Mammoth Theatre (John F. Slattery, mgr.): J. W. Turner's Colored Serenaders entertained 20-26; Wallace and Jorgensen, Rose Parker, Hilton, Anna Holden, Sheldon and Forest, the Holbrooks, Crowley and Fowley, and the mammoth troupe. Items: Harry Maxwell, of the Mammoth Theatre, left 20 to join Wilbur Stock co. in Maine. Lyona Lodge of Elks will hold carnyce and field day at Point of Pines Sept. 2. Manager Raymond has offered a \$25 prize for the best amateur picture of the electrical display at Point of Pines. The annual free carnival at Revere Beach will be held week of Sept. 2-8. The amusement centers have celebrated \$22,500.

KANSAS CITY, MO.—At Hopkins' Forest Park 13-19 the place of honor on the bill was given to the Helen May Butler Military Band, which is composed entirely of young women. They scored a most decided hit. Others were: Mito, Lattina, Wood and Ray, and Blanche Sharp, all of whom were well received. Business good. In the German Village at Electric Park a bill headed by the Cardowale Sisters, character dancers, was one of the best seen at that popular resort this season. The Franchises and Lewis, the Kelly Trio, and Nell and Miller were all enthusiastically received by the large crowds. At Fairmount Park 13-19 the bill consisted of a new sketch by the Empire Comedy co., entitled Ma, Look at Him, which was considerably favor. Bert Granville, Ben Parin, and William G. Rogers also appeared to advantage in individual turns.

CLEVELAND, O.—The Star Theatre, the popular house of burlesque, had a record-breaking opening 14. The burlesque, which have been always welcomed by a big crowd, but the one 14 was gratifying alike to Drew and Campbell as well as themselves. The bills included Lew Palmer, Pauline Moran, Crawford and Manning, William J. Evans, Glen the Clipper Comedy Four, The River Lilies, the attraction owned by the management of the house, will be the offering 21-26. Al Reeves co. opened the season at the Empire Theatre, which has been dubbed the New House of Burlesque. Saturday 19, and will continue to 26. Ingersoll's Luna Park still continues to give good entertainment to its patrons. Weber's Concert Band furnished the music 14-19. The White City on the Lake has been drawing big crowds the past week.

JERSEY CITY, N. J.—Park Theatre, Bayonne (R. A. Schiller, mgr.): The new items 14-19 were a fine sketch by Edgar Allan, Amanda Hendrix, and Emile Le Grix; the De Veau Twins, clever wooden shoe dancers; Billy Carter and his band (and he is good); Frank White and Lew Simmons, two old favorites, who more than pleased; Baby Sene, Keffe, dances and whistling; Tree and Jermon, sketch; Charles and Minnie Burrows, sketch. Business good. Booked 21-26: Elite Musical Four, Herbert De Veau, Philbrooks and Reynolds, Gus Wilkama, Martin and Ridgeway, White and Arlington, and Kismet's dogs. Items: The season at the Bon Ton opens Sept. 4 with the Alcanar Girls. Jersey City Lodge, T. M. A., will initiate candidates 20.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): The patrons week 7-13 were more than satisfied for the bill had lots of interesting numbers. The Messenger Boys' Trio, producers of harmony and comedy, was a stumpy number and took from the start. A Miller Kent was clever in Just Dorothy. La Belle Estrella, dancer and singer, was as favorably as most of her kind. Wilton Brothers, comedy bar artists, are good athletes, and their stunt seemed to please. Held over were De Koe Trio, Talbot and Rogers, Henriette De Serrie, living statuary, and last, but by no means least, Bertie Fowler, the merry monologue maid.

DENVER, COL.—The regular season of the Or-

pheum opens 21 with the following bill: De Serrie's Living Pictures, De Koe Trio, Mr. and Mrs. Allison, Bertie Fowler, Talbot and Rogers, Schopp's dogs and ponies, Fredo and Dora, and the kindred. The New Novelty opens 14 with Throat, Flor D'Alma, Wise and Milton, the Great Wagner, Kate and Leslie Dayton, Sisters, Three College Boys, and Biny and Chapman. The Ward Trio drew so well at Manhattan Beach last week that they have been re-engaged for another week.

TOLEDO, O.—Suka was the headliner at The Farm week 12-19. The clever act fooled everybody who saw it. Tom Hays and co. had a good sketch. Keno, Welch and Melrose, Tom Moore, Ferguson and Passmore, and Jeanne Brooks made up the balance of a good bill. The Casino had Clayton, Jenkins and Jasser, Happy Jack Gardner, Frank and Little Bob, and Smetana. Bad weather part of the week interfered with the attendance.

SAN FRANCISCO, CAL.—At the Orpheum 7-14: Col. Gaston Bordenberry, Edmund Day and co., the Queen's Fan, Smith and Campbell, Les Parisiennes, Patty Brothers, Celine, Belle, James J. Burton, and motion pictures. The Casino 14: Harper, Desmond and Reilly, Schopp's dogs and ponies, Charles Bigner, Chiquita and Annie Redline. At Fisher's 7-14: Continuum vaudeville.

BUFFALO, N. Y.—Suka's week 14 offered Marguerita Sylvia, Genaro and Bailey, Olive May and J. W. Albright, Jr., Howard and North (one of the best talking acts ever seen here), Troba, Dorach and Russell, Louis Wesley, La Vine-Cameron Trio, and the kinegraph. Athletic Park presented Withington, Senaves and Ajax.

TORONTO, CAN.—Suka's week of 14: Helen Bartram, Sherman and De Forest, Cardita and Otto, Claude and Fanny Fisher, John and Bertha Rich, Howard and Bland, Le Roy and Le Vanion, and the kinegraph. Star (F. W. Stair, mgr.): The California Girls open here 19.

ROCKY POINT, R. I.—Forest Casino (R. A. Harrington, mgr.): The bill 14-19 was made up of the Flynns, the Battellies, the Taylors, Sadie Manning, Musical Sprangellas, Whiteley and Bell, Amy Allen, the Marguands, Edna Ann, Bosonko and Radcliffe, and the Daisy Lady Orchestra.

MILWAUKEE, WIS.—Star (F. R. Trotman, mgr.): The Kay Foster Extraneous co. opened the regular season at this house to large attendance 13, and the performance was in all respects satisfactory. May Howard co. 20-26.

LANCASTER, PA.—Woolworth Roof-Garden (John A. Peoples, mgr.): Business large and audience pleased 14-19. The bill 14-19 was made up of the Flynns, the Battellies, the Taylors, Sadie Manning, Musical Sprangellas, Whiteley and Bell, Amy Allen, the Marguands, Edna Ann, Bosonko and Radcliffe, and the Daisy Lady Orchestra.

NEWPORT, R. I.—Sheddy's Prebody Park Theatre (Charles E. Cook, mgr.): There were good-sized audiences week 14, despite inclement weather. McWaters-Tyner co. was featured, but the Sisters Camarosa and James Richmond Gorman held their own. Other excellent acts by the Italian Trio, Williams and Melburn, Tascott, and Belle Hathaway's monkeys made up a pleasing programme.

DES MOINES, IA.—Ingersoll Park (Fred Buchanan, mgr.): Big business continues week 12-19. The past week had a successful season. Vaudeville is here for good. Bill included Raper Sisters, Racine (Russian equilibrist), Helcomb, Curcio and Webb, Madame Emmy's dogs, Fredo and Blake, and McNutt Trio. Pawnee Bill's Wild West 14 did capacity business at afternoon and evening performance. Performance excellent. Foreman and Schell Brothers' Circus 26, Ingersoll Park closes 27. Manager Buchanan will reopen the Bijou and Orpheum 27.

BRUNSWICK, ME.—Merry Meeting Park: J. W. Gorman's Opera co., presenting Said Pasha, 7-12. Post co. Oper co. at this park: packed houses. Co. includes Charles Julius, Gilbert, Gorman, Gillingham, Charles Flynn, E. J. Binkhurst, Frank Smiley, J. Frank, George Stevens, Dolly Grey, and Gertrude Howe. H. R. Benn's moving pictures 13. Excellent to crowded house. J. W. Gorman's Olympia 14-19. Co. includes Foreman, Grace Jones, Golden and co., Otto Brothers, Crosby and Taylor, and Spaulding Brothers.

UTICA, N. Y.—The sixth season of the Orpheum Theatre, under the management of Wilmer and Vincent, will begin 28. Extensive repairs and improvements have been made, and new scenery and equipments have been purchased. A full orchestra will be used for the first time, and will be conducted by John J. Murphy. The opening bill will include George W. Day, Trusse-Atlantic, Four, Kameralda Sisters and their Four Brothers Girls, Henry Better co., and Kennedy and Quartrell. The theatre will be under the local management of Eugene T. Koneka.

SPRINGFIELD, O.—Spring Grove Casino (C. F. Powell, mgr.): Bill for 13-19: May Carlton, Fetching Brothers, Tom Gillen, Barry and Johnson, Professor Siodenberg, and pictures to good patronage. Week 20-26: Barlow's Minstrel. Orpheum Theatre (Orpheum Theatre Co., mgrs.): For 14-19: Jack Pierson and co., Beatrice Leonard, Ramsey and Rustelle, James V. Baradil, and pictures to fair business. Week 21-26: Barlow's Minstrel. Ed Thompson, Fowler and West, Isabella James, James Baradil.

COLUMBUS, O.—Olympic Park (W. W. Prosser, mgr.): At the Casino this week the worst bill of the season prevails. Excellent summer vaudeville has been seen all the season and it was expected that a bad week might come at some time. Individually one or two of the members were above the mediocre. The Three Mardo Brothers, Grace Jones, Golden and Hughes, and Haight and Dean, with Deveau and Deveau, constitute the bill.

PATERSON, N. J.—Family Theatre drew crowded houses 14-19 with the following bill which pleased: Marion and Ross, Irene Lee, the Kalmes, Edridge, Philbrooks and Reynolds, and pictures. Fairland (Melville and Schultze, mgrs.) did a fine business 14-19 with Four Tasmansians, Wolf and Milton, Powers' elephants, Lady Band, Lynn Welcher, Adele Purvis and Harry Treda, Kiltess Trio, and Edwina Mercer. Co. pleased.

HIGHWOOD, ILL.—Port Sheridan Park Theatre (J. J. Murdoch, mgr.): R. F. Frost and co. Week of 14: Three Jacksons, Colton and Darrow, Bert and Bertha Grant, Mabel Baridine, Williams and Jones, and the biograph are drawing big crowds. Item: Last week's bill was the hit of the year so far. The original tramp act of Crawford and Gaston with the song, "I Love to Rest," was the bright particular attraction.

SAGINAW, MICH.—Jeffers Theatre (Stanford and Marx, mgrs.): Season of 1905-06 opened 7 with Ed F. Reynard, Gardner and Stoddard, Armstrong and Holly, Redford and Winchester, Miller and Kreslin, Joseph H. Hughes, A Royal Peer, and kindred. Week 14-19: Wahlund and Tekla, Lawson Brothers, Delphine and Delmore, Lizzie N. Wilson, Paul La Croix, Heely and Meely, and kinegraph.

NEWARK, N. J.—Proctor's, week 14-19: Henry Miller and co., Elmer Sisters, Mammoth and Wilbur, Trevalla, Three Mervans, Paul Williams, Mayne Huntington and co., and Dora Pallatier. Capacity

CHAS. E. HAUSER. INNESS AND RYAN

TERRE HAUTE, IND. LAKEVIEW PARK. Terre Haute Morning Star, Mon. Aug. 7.—A large crowd enjoyed the vaudeville performance at Lake View park last night. Inness and Ryan are still making the hit of the week's bill in their up-to-date songs and comedy.

GREAT LePAGES

THE MAN WHO JUMPS. What the Newport Herald said Aug. 19th.—To see LePage, the wonderful jumper, is to realize what can be accomplished in athletic training by practice and persistence, and it is safe to say that he could give more valuable points on physical culture in 15 minutes than could be learned from a so-called "professor" in a dozen courses.

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DOHERTY SISTERS

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houses.—Electric Park, 14-19, had Malvine and Wilde, Irene Lee, Rado and Bertman, the Chameroyas, Cecilia Westcott, Harry Filzer, and Keeler and Watson. Attendance good.

EVANSVILLE, IND.—Oak Summit (W. R. Merrill, mgr.): Bill week 13 embraces Hammond and Foster, Russell and Dunbar, Don Carlos Hall, George Delmas, Mary Downs and co., Cook's Park (Harry Lawrence, mgr.): Burnett and Weyersman, Gertrude Morton, Whelan and Phelps, Summers and Sumner, Carlo Portello.

DOVER, N. H.—Central Park (A. B. Leighton, mgr.): Business very large 7-12, and the following bill pleased: Coppinger and White, Four Shannons, John Barker, Robin, and George K. Diamond and co. For 14-19: Fred and Bea Leclerc, Mystical Florida, Brolet Trio, Albert Winton, and Cook and Martin.

SYRACUSE, N. Y.—Valley Theatre (W. H. Kohule, mgr.): Dida, Della Donald, Parker's dogs, Al. Lawrence, Maudie Delors, Bowen and Lina, and kinegraph. 14-19: pleased good-sized houses. Week of 21-26: Tree and Jermon, Transatlantic Four, Griffin Brothers, and Vera De Bassin.

JAMESTOWN, N. Y.—Orion Theatre (Julie Delmar, mgr.): Week 14-19 Four Bard Brothers, Malloy Brothers, Brooks and Halliday, Foster and his dog, Marcus and Gartelle, and Al. Carleton. Fair business.

LOUISVILLE, KY.—Business continues very good at Fontaine Ferry Park. Appearing at the Pavilion week of 13 are: Smith and Fuller, Baby Lund, Earl and Wilson, Jurling Mathews, and Hastings and Burns. Beltona acrobatics and fireworks were added attractions.

ST. JOSEPH, MO.—Crystal Park (Fred Os-

man, mgr.): An excellent bill to drawing large crowds every night. Bill 13-19 includes Hyde and Heath, Zarella, Doney and Willard, Walter Armin, Loretta Twins' Trio, and Osman's moving pictures.

FALL RIVER, MASS.—Lincoln Park Theatre (I. W. Fisher, mgr.): The bill week 14-19 included Mason and Mearl, Castle and Collins, McAvoy and Hughes, Three Seelers, and Melrose and Elms. Attendance large; good bill.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.): William Calhoun, va. mgr.: Week 14-19: Sadie McDonald, the Alberts, Austin Sisters, Martin and Quinn, Meehan's dogs, and pictures. Business splendid.

RICHMOND, IND.—Gunneth Theatre (Ira Swisher, mgr.): Week 14: Three Graces, Bonnie Gaylord, the Great Onan, Ernest Rank, Constantine and Lawrence, Leona and Lucia, pictures. Good bill.

WISCONSIN, MICH.—Lake Michigan Park (W. R. Bernola, mgr.): Phoebe, Sims, Wilson and De Monville, Redford and Winchester, and the kindred 13-19 to big business.

SAN DIEGO, CAL.—Flickwick Theatre (Palmer and Fulkerson, managers and mgrs.): Week 7: Levins, Daly and Murphy, Valle, Karrera, De Mora and Graceta, pictures. Big business continues.

BIRMINGHAM, ALA.—East Lake Casino (M. L. Benson, mgr.): "Hamans" Vaudeville co. to good business 6-12. Coming: Diana and the Pan-American Minstrel 14-19.

WINNIPEG, CAN.—Dominion Theatre (M. Kyrle, mgr.): Dark till 28.

DUBUQUE, IA.—Shooting Park (John Bessenthal, mgr.): Closed during Eagle's Carnival week 7-12.

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ENGAGEMENTS.

Oscar Gray Briggs has been engaged by Arthur C. Alston for Shadows on the Hearth. Fuller Mellich, to support Richard Mansfield. Frances Savage, to play the Countess Bradford, in Moonshine, with Marie Cahill.

Walter Roberts and Pearl Roberts, with Frank Dushon in The Office Boy. Ada and Louie Wild, who are Summering at Averill Park, N. J., have been engaged by Henry W. Savage for the new Bangs-Klein opera.

Dick Temple, for an English comedy part in Moonshine.

Mary A. Barrell and Ida Hilton, for Cawthorne's in Tamany Hall.

Russell Burton, with Joseph de Grasse, for De Mauprat in Richelieu.

Of the Burlington Stock company at Fall River, Gertrude Dion Magill, to play leading business with A Desperate Chance company; M. E. Ryan, with the same company; Ethel Carpenter, with the Daniel Sully company; Phil Dillon, for the Florodora company.

Harold E. Slater, for David Belasco's all-star revival of The Heart of Maryland.

William R. Randall for the lead and Delilah Bryant for the heavy, with Why Girls Leave Home (Western) company.

Joseph L. Sullivan has been engaged by Rowland and Clifford to support James Kyrie MacCurdy in The Old Clothes Man. Mr. Sullivan was formerly leading man of the Bush Temple Stock in Chicago.

Sidney W. Donalds, by Victor F. Schaefer, as manager for Otis B. Thayer and Gertrude Bondhill in Sweet Clover. The season opened in Manistee, Mich., Aug. 11 and the tour extends to the Pacific Coast.

Charles W. Menkin, who was on the business staff of Frank Eldredge's Eben Holden company last season, has just engaged for the coming season as business manager in advance with Hamilton Brothers' revival of Fantasma. Mr. Menkin during the summer has been engaged by Mr. Eldredge to assist him in booking his Northern circuit of theatres.

By the Engagement Department of the Actors' Society: E. Guy Spangler and Vernon Summers, for The Mysteries of New York; Selmar Romaine and C. W. Goodrich, for The Life That Kills; Frances Lynn, Fanny Carew Grant, and Wilbur Higley, for the Hathaway Stock, New Bedford, Mass.; Harry Abbott, for When We Were Twenty-one; George W. Parks and George A. Holt, for The Way of the Transgressor; Mrs. Addison Pitt, for Viola Allen's company; George H. Wender, for The Honeymoon; Amelia Mayborn, for A Fight for Love; Dave Young, for Anne La Mont; Mary Kough, for Joseph Murphy; Thaddeus Shine, for Vance and Sullivan; James Cooper, for The Four Mortons; H. L. Redman, for The Crossing; Pauline Ross and Abigail Marshall, for Harry Davis Stock; May Bretonne, for vaudeville; William Frederic, for The Squawman; Oza Waldrop, for the Greenwall Theatre, New Orleans; Mace Greenleaf, for Chaucery O'cott; Earle K. Mitchell, for Yon Yonson; Isabel Fenton, for The Little Minister; T. Hayes Hunter, for Blanche Bates' company; James J. Ryan, for the Imperial Stock; Fred Jones, R. I.; Harry McKee Webster, for Valerie Brown; Charles James, for Galveston Flood; Harwood MacGregor, for the Imperial Stock, Providence, R. I.; and Edwin Brewster, for The Crossing.

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